DOCUMENT RESUME

ED 093 742 SO 007 589

AUTHOR	Bowerfind, Ibby Hallam; And Others
TITLE	Art Guide: Let's Make a Picture.
INSTITUTION	Association for Childhood Education International, Washington, D.C.
PUB DATE	69
NOTE	160p.; Originally published by San Diego County Dept. of Education
AVAILABLE FROM	Association for Childhood Education International, 3615 Wisconsin Avenue, N.W., Washington, D. C. 20016 ($2.25, orders under $5.00 cannot be billed)
EDRS PRICE	MF-$0.75 HC Not Available from EDRS. PLUS POSTAGE
DESCRIPTORS	*Art Activities; *Art Education; *Art Expression; Art Teachers; Audiovisual Aids; *Creative Expression; Elementary Education; Evaluation Methods; Intermediate Grades; Resource Materials; Secondary Education; Skill Development; Teacher Role; *Teaching Guides; Teaching Techniques
IDENTIFIERS	*Pictures

ABSTRACT

Guidelines for art education at the elementary through upper grade levels provide guidance and encouragement for students without excessive correction and evaluation procedures on the part of teachers. Elements of a picture and general approaches to teaching art emphasize creative and imaginative expression and skill development. The main body of the guide deals with what makes a picture and teaching ideas. The elements of a picture are explained and exemplified for each grade level. Processes, materials and equipment, teaching hints and evaluation methods are included for making pictures with the following: tempera, collage, colored chalk, tissue paper, finger paint, stitchery, texture, mosaics, chipboard, water color, silk screen, crayon, calligraphy, figure drawing, and toothpicks. A bibliography with general references and resources on specific techniques, a list of art books for children, and an index to audiovisual materials conclude the guide. (Author/KSM)

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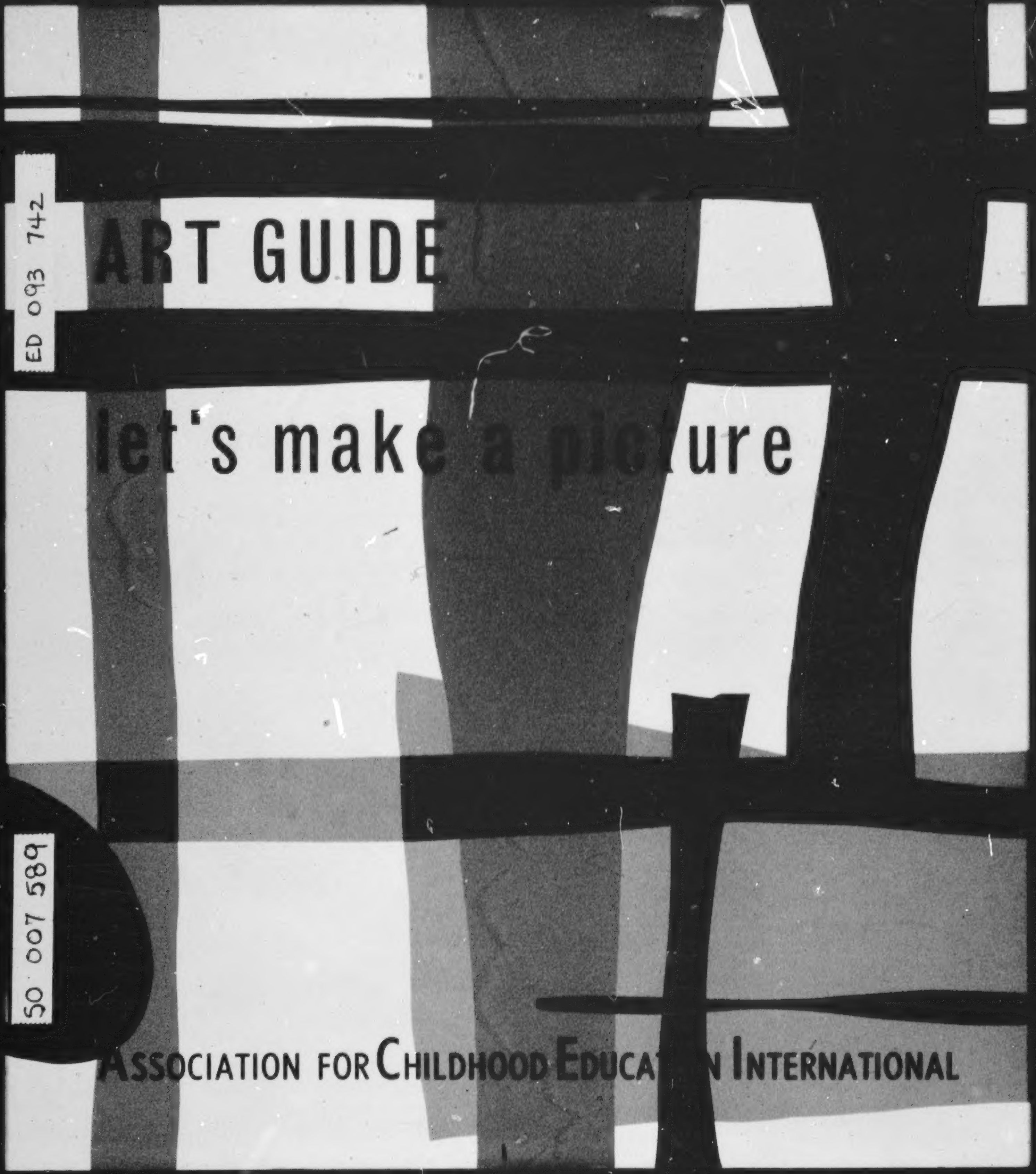

ART GUIDE

let's make a picture

SO 007 589

ASSOCIATION FOR CHILDHOOD EDUCATION INTERNATIONAL

ACKNOWLEDGMENTS

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Photograph on page 5 San Diego Union staff photo

Children's art work submitted through their teachers in the schools of San Diego County

Cover design adapted from original art by Kenneth Saubers, Hilltop Junior High School, Sweetwater Union High School District

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Published and Distributed by
Association for Childhood Education International
1969
Originally Published by
Department of Education, San Diego County, California

Included in ACEI 1968-69 Annual Bulletin Order
Price $2.25

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FOREWORD

Let's Make a Picture and Let's Create a Form are published as bulletins of the Association for Childhood Education International through the generosity of the Department of Education, San Diego County, California. They are offered to the membership in response to many requests from teachers who subscribe to the official position of ACEI that the arts are basics in the education of children.

Requests for the Publications Committee to help with art education guidelines came mainly from teachers who deplore methods which require correction and evaluation of all the art work done by children, but who are equally unhappy with procedures which permit children to do whatever they want to do as art. These teachers wanted professional help which would prepare them to do a better job of providing the guidance and encouragement children need in order to mature their powers of pouring out ideas and feelings through art.

During a meeting of the Publications Committee at the ACEI Annual Study Conference held in San Diego in the spring of 1968, attention was directed to Let's Make a Picture and Let's Create a Form. These art guides had been developed in San Diego County over a period of several years through the cooperative efforts of teachers and administrators who felt the same concerns which were being expressed to the Publications Committee by Association members. A request to reproduce the guides and make them available as ACEI bulletins was granted by the Department of Education of San Diego County.

The Association for Childhood Education International is deeply indebted to Dr. Cecil D. Hardesty and to all the personnel in San Diego County who combined their talents and efforts in producing the original guides. Special appreciation is extended to Mrs. Ibby Hallam Bowerfind for arranging for the reproduction of the materials and for her outstanding leadership in art education devoted to the creative use of the minds and hands of all children.

ROACH VAN ALLEN
Chairman, 1967-69
ACEI Publications Committee

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WHAT DO WE SEE IN A PICTURE?

What do I see in a picture?

I see the ground, the hills and the sky

I see buildings made by man

Trees that bend to the wind

The rise and fall of the waves

The splash of the tide on the rocks

The print of a foot in the sand

But most important I see my own ideas.

These ideas may be something I wish to tell others—

Or they may be feelings which cannot be expressed in words. . . .

LET'S MAKE A PICTURE

All children need the opportunity to express themselves through art in its various forms. The teacher who encourages this expression sees each child in the class as an individual who achieves satisfaction in art as he moves at his own rate. At the same time, the teacher is aware that there are patterns of development which most children follow. Within these patterns variations occur, so that some children stay in one stage of development longer than others.

To insure continuity in the child's development in art, the teacher provides opportunity for varied experiences, making the school day rich with visual, tactual, and auditory experiences that help extend the child's perceptual field. Such experiences may be real or imagined, oriented externally or personally. When the child's day is thus filled with interesting events, there is increased possibility that his experiences will come forth in all forms of communication, including a variety of art media.

As the child matures, he becomes more and more capable of learning the skills he needs in order to express himself satisfactorily in the different art media. The teacher must be sensitive to the developmental levels through which the children are moving. If too much or too little attention is paid to skill development at a given time, children feel unable to perform a task and become conscious of their inadequacy. Such lack of confidence can develop the false impression that "only artists can paint."

Only when skill development is combined with other attributes is creativeness achieved. The teacher looks for and encourages those attributes that distinguish the beginnings of creativity. Dr. Viktor Lowenfeld has listed eight such attributes of creativity.

Sensitivity To Problems
Originality Fluency Redefinition
Consistency of Organization
Flexibility Analysis Synthesis

Awareness of these attributes can be helpful to the teacher in evaluating children's development andguiding them towardmore effective art expression.

APPROACHES TO TEACHING ART

Creative Expression

Helping children to express themselves creatively is the basic approach for productive art teaching. In this approach the child has freedom to use his own ideas and subjects, expressing them in his own way. This complete freedom to choose, to express, and to organize gives creative art education its essential qualities. The child in this situation has no need to compete with other children or to copy.

This does not imply that there are not skills which need to be taught as the child progresses through the developmental levels. Art is not totally intuitive; direct instruction is an important part of art education. Skills are important so that creativity can flourish. It is when the teacher teaches only the skills and leaves little time for applying the real use of the skills—the experimentation and exploration—that the program becomes rigid and unproductive.

Imaginative Expression

Sometimes the teacher or the children deci upon a topic that all the children in the grou will want to use as the subject matter for their a lesson. Such topics must stem from children's ow interests, experiences, and concerns so that all may respond meaningfully, with each child's interpretation affected by his individual ideas, feelings, and understandings. The following interpretations by a group of children describin how they see a cloud formation exemplify thei individuality:

Individual interpretations—

"A long-legged giraffe with pointed head and big yellow stomach"

"A lovely lady with a floating chiffon scarf

"A pink-bellied lizard"

"A flat, gray, short-legged alligator with big teeth and a long skinny tail"

"A keen wagon with red wheels"

Drawing Excursions

Drawing excursions pay high dividends in creative expression and intellectual growth. Drawing and painting from natural settings and objects gives the child basic forms from which to sketch. Here again, the pictures will be the expression of the individual. Johnny's painting of the elephant at the zoo may be a photo likeness; Bill's painting may be his impression of the elephant. It is important to encourage children to develop their own ways of painting and not try to copy Johnny, who is the classroom "artist." Showing Fine Art Prints by artists who have developed their own styles will help children accept and appreciate different painting techniques.

Fun With Familiar Objects

Teachers often stimulate their art programs by bringing in familiar objects which will be the center of interest for a picture. The large stuffed tiger which has been lying on the bed, a couple of puppets which have been gathering dust on the toy shelf, some tall glass bottles, and a broken pitcher are the types of things which can spark interest. Although each child may be sketching from the same object, versatility should be encouraged in trying different styles of painting, different choices of color, different background settings. In this activity a child can excel, not in trying to do something better than the next child, but in developing his own unique way of expressing what he sees.

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DEVELOPMENTAL LEVELS IN PAINTING AND DRAWI

As children grow and develop, they pass through certain levels in the various art activities. Each of the five levels described below represents certain specific advances in ability to draw and paint using the different media. It is important for teachers to realize that these levels do not necessarily conform to grade level for children. For example, one child may progress through several levels in an art activity in a single grade while another child may take several grades to accomplish this. The teacher's concern with these various levels is that each child is growing and making progress at his own pace; that he is encouraged to work at his current level in the different media.

Level One

	The child:
Line:	Draws and paints nonrealistic forms as scribbles or masses of lines; la tends toward spiral or circular lines
	Draws or paints persons with large ci lar heads in which features may or not be indicated; attaches arms and to head with or without hands and fe
Depth:	Draws and paints figures without dep ing setting.
	Paints and draws with little sense proportion in relation to objects in pictures
Color:	Experiments with color.
	Creates his own color scheme.
	Draws and paints with little or no re for realism in color.
Texture:	Makes pattern through experimentat

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Level One

	The child:
Line:	Draws and paints nonrealistic forms such as scribbles or masses of lines; later tends toward spiral or circular lines.
	Draws or paints persons with large circular heads in which features may or may not be indicated; attaches arms and legs to head with or without hands and feet.
Depth:	Draws and paints figures without depicting setting.
	Paints and draws with little sense of proportion in relation to objects in pictures
Color:	Experiments with color.
	Creates his own color scheme.
	Draws and paints with little or no regard for realism in color.
Texture:	Makes pattern through experimentation.

Level Two

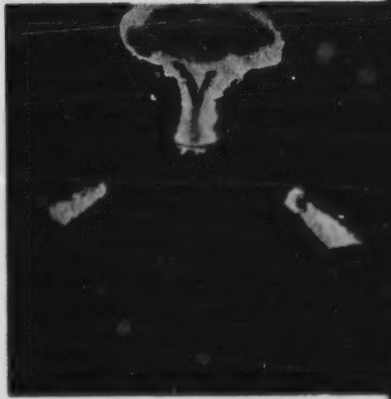
The child:

Line: Draws or paints separate shapes tending toward circular forms, such as simple figures, animals, trees. . .Develops own pattern for the human figure. . .Uses a line to indicate the ground, another for sky; later sky comes down to ground.

Depth: Draws things in the proportions that he sees rather than in proportions adults see. . .Places forms in own space; does not overlap objects.

Color: Experiments with color. . .Creates own color scheme. . .Makes secondary colors by combining two primary colors; begins to use blended colors. . .Draws and paints with more regard for realism in color; begins to note colors about him.

Texture: Uses strokes, patterns, and repeated forms and colors.



Level Three

The child:

Line: Designs patterns using combinations of lines and shapes. . .Experiments with combinations of lines and forms.

Depth: Exaggerates or eliminates details depending upon their relative importance to him. . .Draws and paints with more concern for realism in proportions. . .Changes base line on drawings and paintings to horizon symbol of earth. . .Begins to group objects in pictures. . . Grows in ability to observe and to sketch and paint in natural surroundings.

Color: Blends colors as well as uses pure colors. . .Explores mixing colors. . .Draws and paints with concern for realism in color.

Texture: Creates and repeats shapes forming interesting patterns and designs.

Level Four

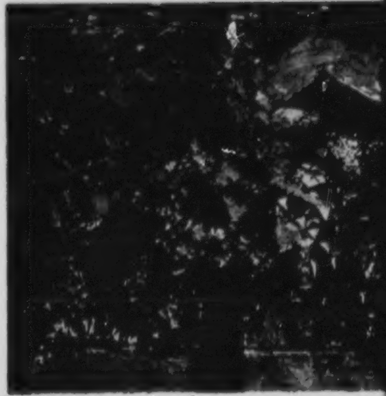
The child:

Line: Uses many types of lines. . .Applies line and form to express his ideas and feelings.

Depth: Represents near and far relationships with more accuracy; draws objects in front of or behind one another; makes size in proportion to near and far; uses color to show variations in depth in a picture. . . Expresses through a dominant figure or color. . .Groups objects realistically in pictures.

Color: Experiments with vivid color combinations. . .Begins to see possibilities of color values and intensities. . .Grows in ability to observe and to sketch and paint in natural surroundings.

Texture: Explores many different ways of modifying surfaces.



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Level Two

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Draws or paints separate shapes tending toward circular forms, such as simple figures, animals, trees. . .Develops own pattern for the human figure. . .Uses a line to indicate the ground, another for sky; later sky comes down to ground.
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Experiments with color. . .Creates own color scheme. . .Makes secondary colors by combining two primary colors; begins to use blended colors. . .Draws and paints with more regard for realism in color; begins to note colors about him.
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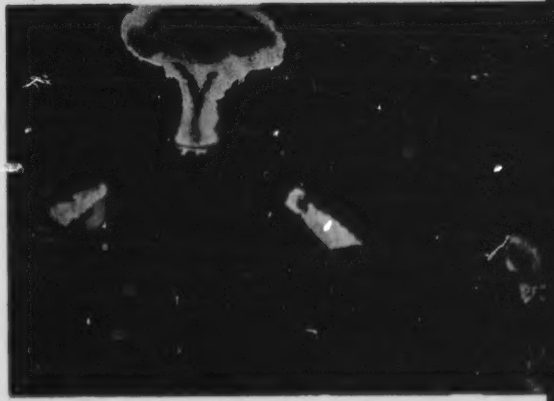

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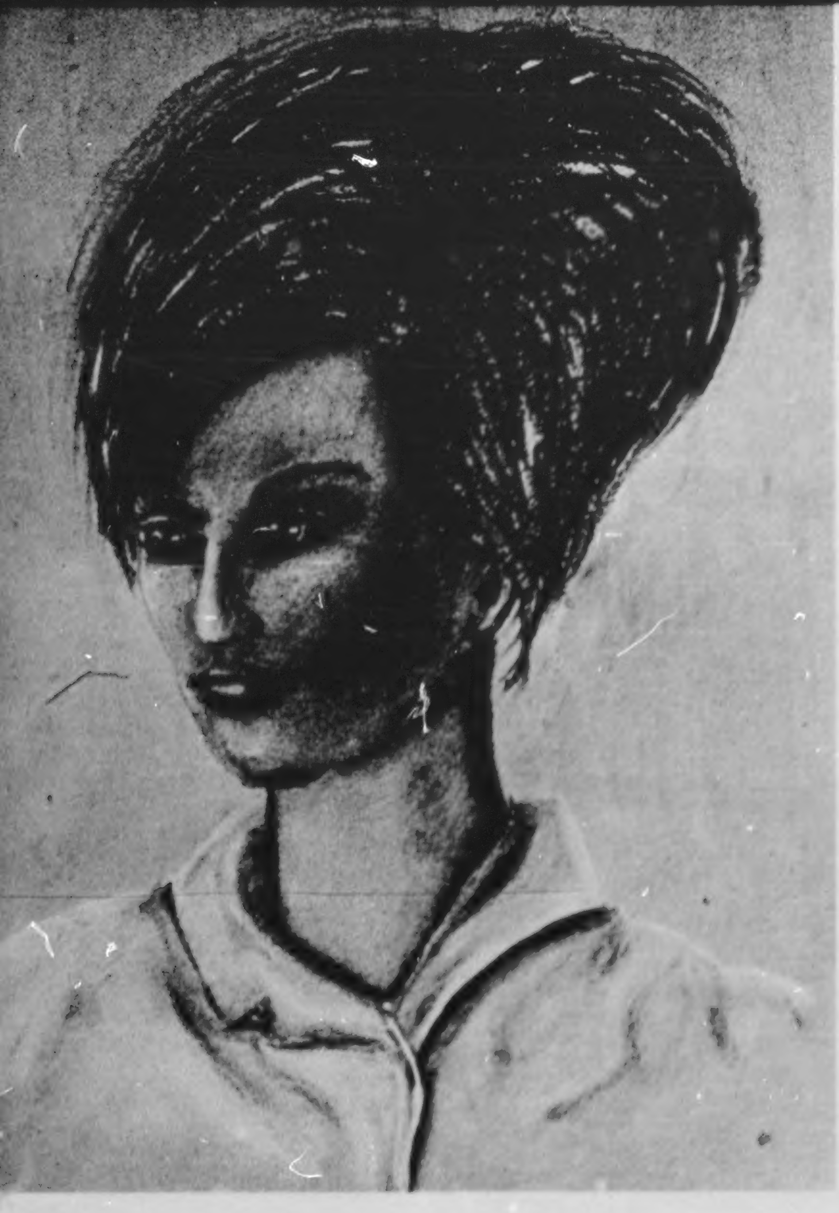


Level

The child:

Line: Applies line and form to make intere ing compositions showing movement rhythm, balance.

Uses line to create mood in his composition.

Studies prints and famous paintings, masters and contemporary, to illustr how basic line has been used.

Depth: Develops ability to see shape and shading and to represent fullness an roundness.

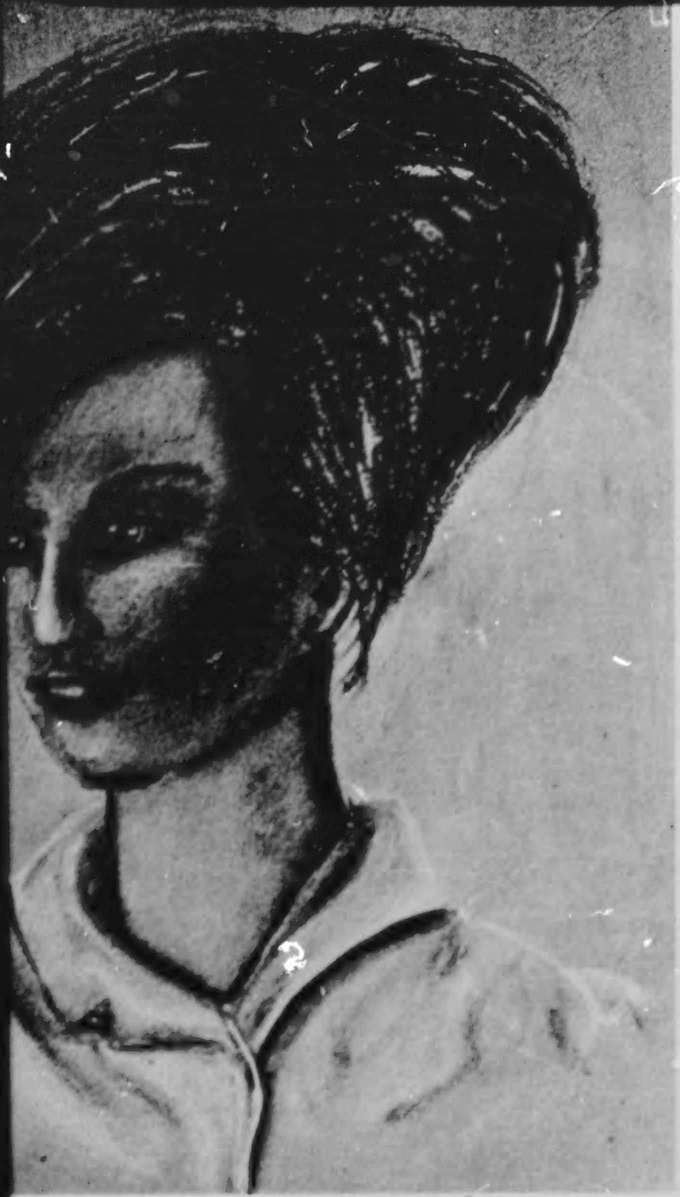
Makes visual points of overlapped fo clear by contrast of light and dark co in pencil, charcoal, and pastels.

Represents near and far relationship with more accuracy.

Experiments with variations of perspective.

Color: Applies colors, blends, and shades his pictures.

Texture: Enhances picture with surface treatm



Level Five

The child:

Line:	Applies line and form to make interesting compositions showing movement, rhythm, balance. Uses line to create mood in his composition. Studies prints and famous paintings, old masters and contemporary, to illustrate how basic line has been used.
Depth:	Develops ability to see shape and shading and to represent fullness and roundness. Makes visual points of overlapped forms clear by contrast of light and dark color in pencil, charcoal, and pastels. Represents near and far relationships with more accuracy. Experiments with variations of perspective.
Color:	Applies colors, blends, and shades in his pictures.
Texture:	Enhances picture with surface treatment.

WHAT MAKES A PICTU

As the child develops in art he becomes more aware of the elements of composition—line, depth, color, texture, form. Gradually he grows in his ability to express his ideas and feelings by using these elements in various ways and combinations. Although it will be some time before most children can achieve the goal of visual expression—the unified whole in which each part contributes to the intended effect—they should at each developmental level gain a feeling of satisfaction in working with the art elements.

The primary child draws forms representing his visual images of real or imaginary subjects. Usually he does not plan the arrangement of these forms, but places them in his picture according to their present importance to him. He chooses subjects and details to which he can closely relate.

The older child becomes more aware of creating a design, having a center of interest, developing rhythm in his pictures through repetition of forms and color, and applying similar principles of composition. This development should of course be encouraged, but sometimes children need to be helped to continue expressing themselves freely while they consciously cope with techniques. The art elements briefly described in the next few pages should be learned and used by each child in his own way to express that individuality which makes him his own unique person.

WHAT MAKES A PICTURE?

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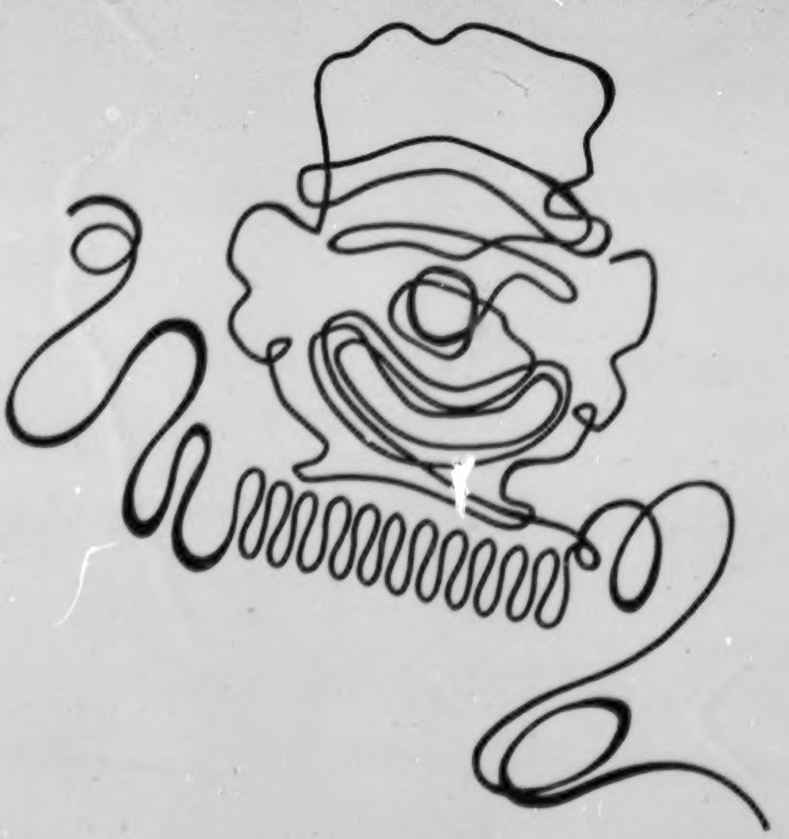
DISCOVERING LINE



Line is a record of action. It is everywhere. It can do many things. Line can go up, line can go down. Line can curve, twist, dance, float, divide, multiply. Lines are the major elements of objects we see around us and in the art work we create.

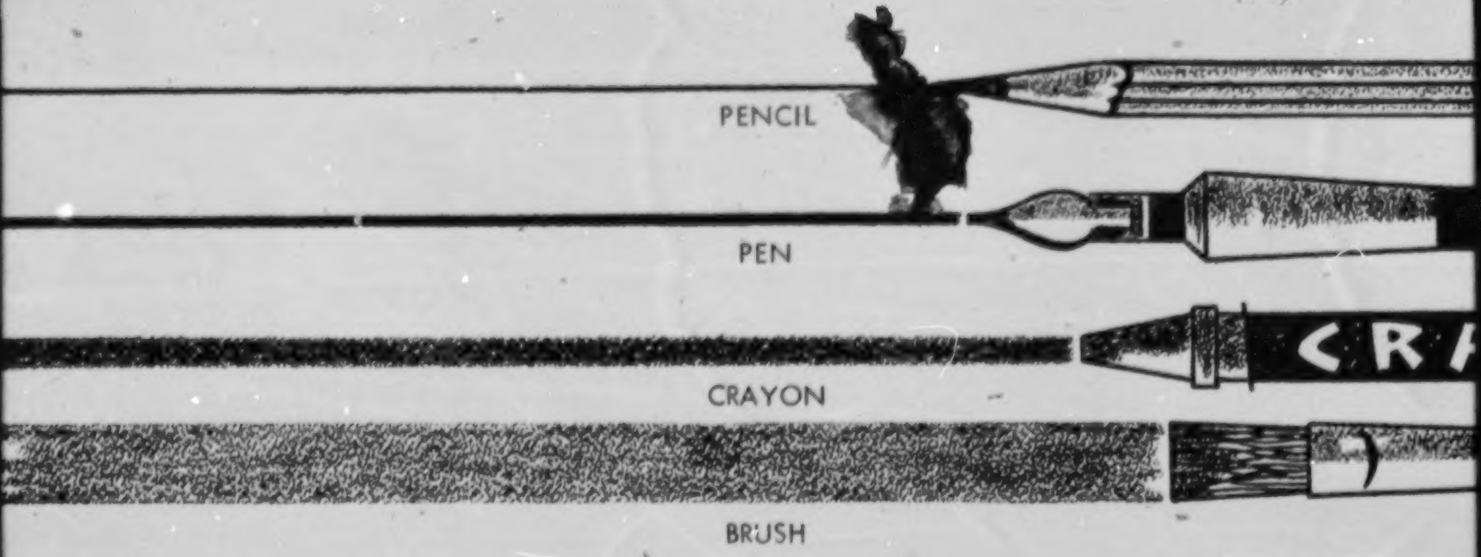
Line may be either natural or man-made. Natural lines are lines such as those made by the flow of water and the erosion of earth. They may be formed delicately, as by the spider web, or forcefully as when lightning streaks across the sky. Nature repeats its lines—but always with variations.

Man-made lines may be functional or imaginative. Functional lines may be found in signs, furrows in the fields, in the coursing of freeways, in the construction of buildings. Imaginative lines may be found in pottery and textile designs, in the covers of books, in the creating of modern packages.

Man creates lines to give expression to his emotions and feelings. Different kinds of lines create different kinds of responses. Vertical lines give a feeling of tallness. Horizontal lines seem restful and calm. Curving lines sweep one along rhythmically. Diagonal lines are active and dynamic.

The five major ways in which we can vary line include changing the length, the width, the degree of curvature, the direction or position, and the texture.

In Art Each Tool Leaves a Record of Its Own



How Can Line Be Developed in a Picture?

Primary Grades

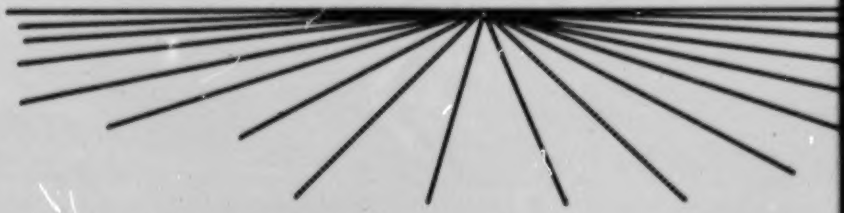
The younger child needs to explore and discover what different art materials can do. He paints bold scribbles and dots and dashes. He learns by experience that he can make several different kinds of lines with a crayon as he uses it in different ways. He delights in making his wiggly lines form into a worm, his straight lines into a house, his curved line into a sun. He follows no preconceived rules. His sky is depicted by a straight line across the top of his picture and his picture is firmly anchored by a sturdy base line. As he becomes more aware of details around him, his picture will have a richer content.

Intermediate and Upper Grades

As the child becomes older, he becomes more critical of his work. He reaches in his painting when he becomes dissatisfied. He can no longer paint on his pap which he can visualize in his mind. On these occasions the teacher can give the c guidance in seeing and discovering new concepts in the use of line to overcome some problems. Finally he learns that lines can be used to create an illusion.

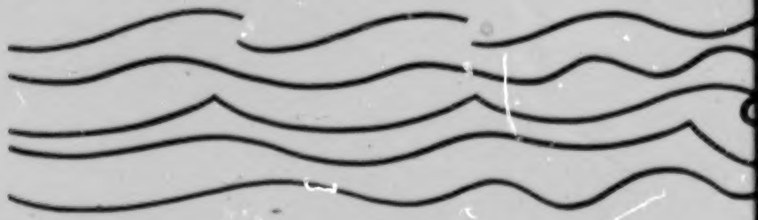
Lines Can Be Used To Create an Illusion

Space



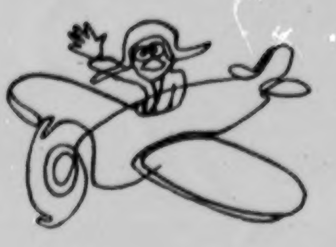
Converging lines to create space.

Movement



Lines create a feeling of movement.

Contour Line



Line which follows the edge of fo

Developing line is a visual adventure in space. When we create line, we want it to lead the eye from one part of the picture to another.

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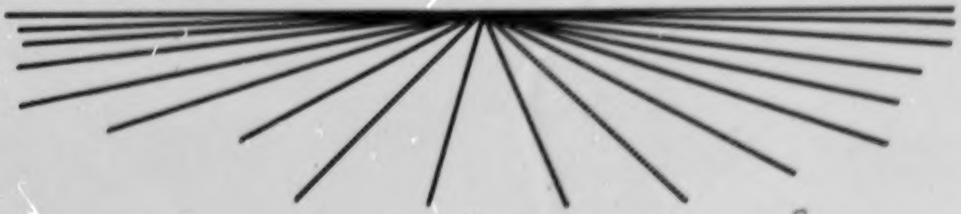
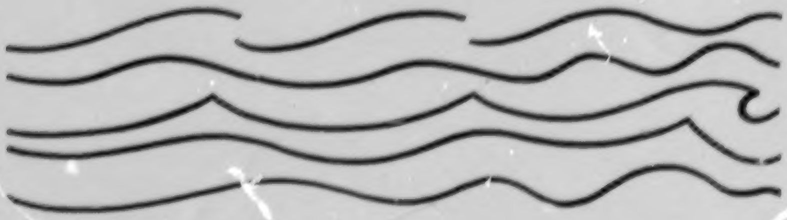


Converging lines to create space.

Movement



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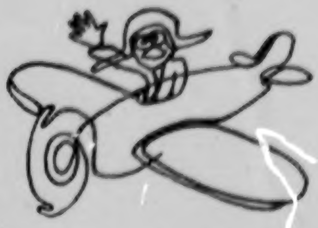


Line which follows the edge of form.

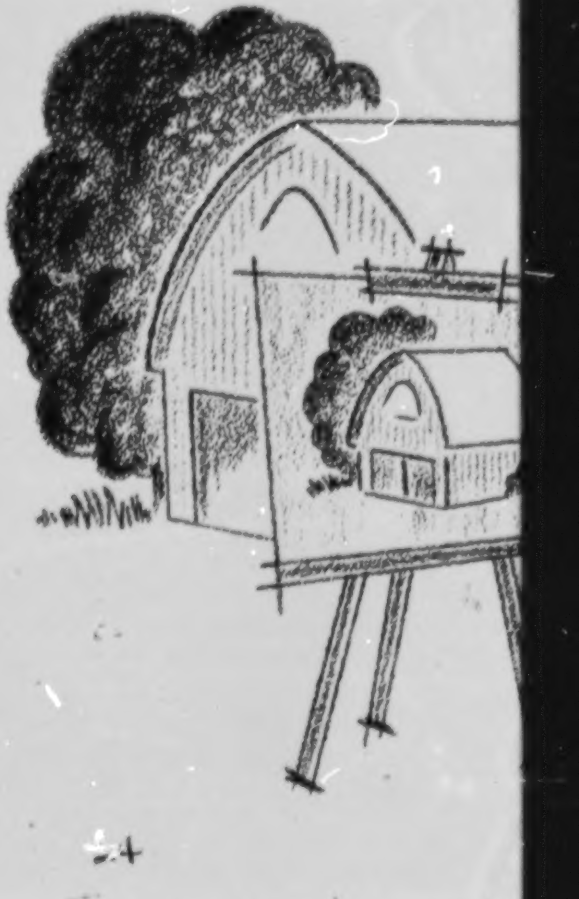
Developing line is a visual adventure in space. When we create line, we want it to lead the eye from one part of the picture to another.

DISCOVERING DEP

We live in a world of depth. In order to make a picture become three-dimensional we need to create an illusion of depth. This illusion is called perspective. In order to create perspective the artist may do one or more of the following things:

- Overlap objects (the object which is partly hidden looks farther away).
- Place some objects lower and some higher in the picture (higher objects appear more distant).
- Show objects which are farther away grayer in color and objects in the foreground brighter in color.
- Show objects farther away with less detail, closer objects with much detail.
- Show closer objects larger in size, farther objects smaller in size.
- Make objects form lines by getting closer and closer together as they go farther and farther away.

How Can Depth Be Developed in a Picture?



Primary Grades

Primary children should not have adult interpretations of perspective imposed on them. Rules which they neither want or understand will only frustrate them.

The primary child makes his own "perspective." Everything he draws has its own space. The size of his objects is painted according to their importance in his world at that particular time.

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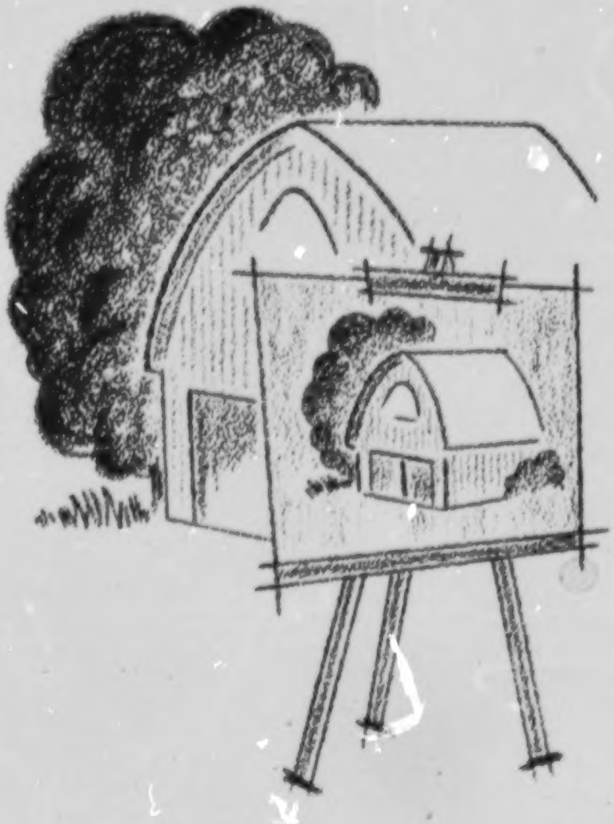
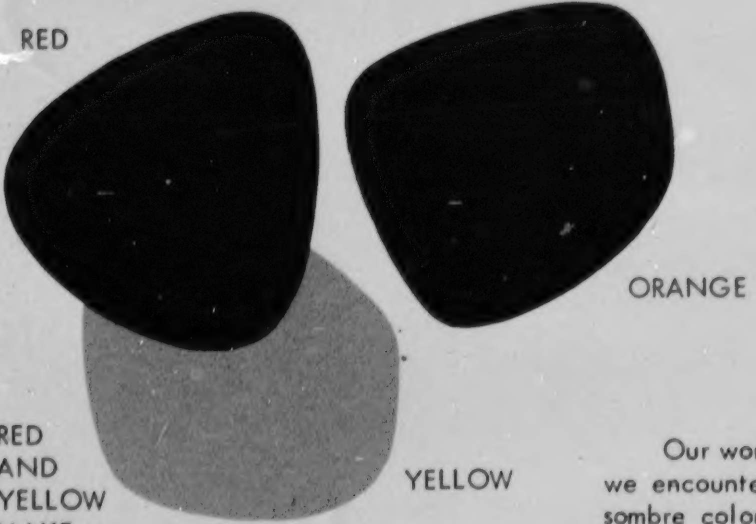


Intermediate and Upper Grades

Representing depth in a picture can be fun and exciting if the child is not forced to memorize or follow rigid rules, such as always having a "vanishing point." Artists have not always conformed to this technique, and today's cubism employs many vanishing points. In cubist paintings we can look down, through, and up on objects in one picture. It has many eye levels.

It is important that children in the intermediate and upper grades receive help with perspective when they realize a need for it. The child may suddenly become aware that something is "wrong" with the wide road that goes up his mountain. This is the time he needs help and can make best use of teacher guidance. The child's discovering of concepts through such guidance is much more effective than learning arbitrary rules which tend to discourage children with their inadequate skills or, at best, make them unimaginative craftsmen.

DISCOVERING COL



RED
AND
YELLOW
MAKE
ORANGE

Our world is a world of color. So long as there is light to see we encounter color in our surroundings—vivid colors, pale col sombre colors, gay colors—but always a shifting changing worl color.

The colors we see affect our moods and influence our actions. Nature's colors have varied meanings for us—the greens of growing things, the scarlets of sunsets. Manmade colors we apply to objects to create a variety of effects.

An awareness of the infinite flow of colors around us can be developed in children by teachers who encourage observation. At an early age children should explore with colors and their combinations and variations. Older children should gain some knowledge of how colors can be selected and used in a picture in terms of hue, value, and intensity.

In combination with line, form, texture, and depth, color is used to achieve the total composition. Rhythm in a picture can be created by repetition of colors and forms.

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How Can Color Be Developed in a Picture?

Primary Grades

In the very early stage of the child's development, he is more concerned with how the color he uses looks on his painting than whether it resembles the actual color of the object represented. The teacher does not try to impose adult notions of color and form on the child's picture making. She accepts the idea that objects need not be "realistically" represented in color, that a purple cow with yellow or green spots is quite acceptable in the art world of the child.

The primary child should be helped to learn the primary and secondary colors. After he has learned about colors, he should have experiences of painting with different values and intensities.

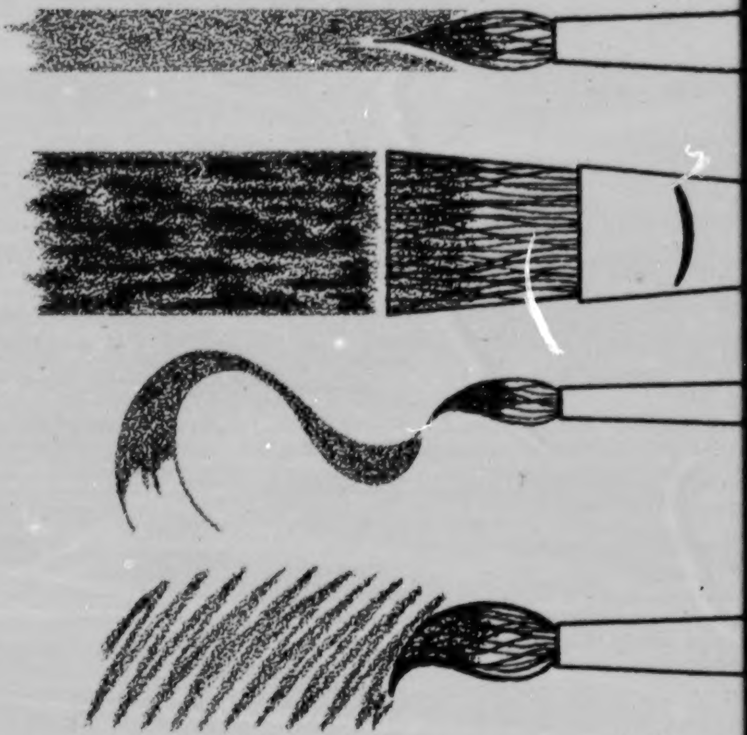
Encouraged to observe the multitude of colors in nature, the child reflects this awareness in his paintings.

Intermediate and Upper Grades

The child in the intermediate and upper grades should have a working knowledge of how to mix color. He should be able to get secondary hues from primary hues. He should be able to change their values and intensities. In painting his picture, he should work with several values or intensities of a hue—for example, his picture of a chrysanthemum would contain three shades of pink. This helps give the flower depth. Soon he will work freely with color when he learns what color values will do to make his picture look three-dimensional.

It is important to teach children the skill of mixing color. This should be achieved apart from making a picture. Children should have the opportunity to explore with the primary and secondary colors, with the complementary colors, and with adding white and black to see the different values they can obtain from one hue. The teacher should be sure that the lesson offers a real opportunity for exploration and discovery.

DISCOVERING TEXTU



All about us there are many different kinds of surfaces—smooth, rough; shiny, dull; even, uneven. These differences in the surface reflect the light differently, creating texture.

If we look carefully, we can see different textures all about us. Some we see, some we feel, others we create. There are man-made textures and natural textures. It is fun to go outside and look for all the different types of textures—the feathery bird, the fuzzy cattail, the smooth sidewalk, the rough-barked tree.

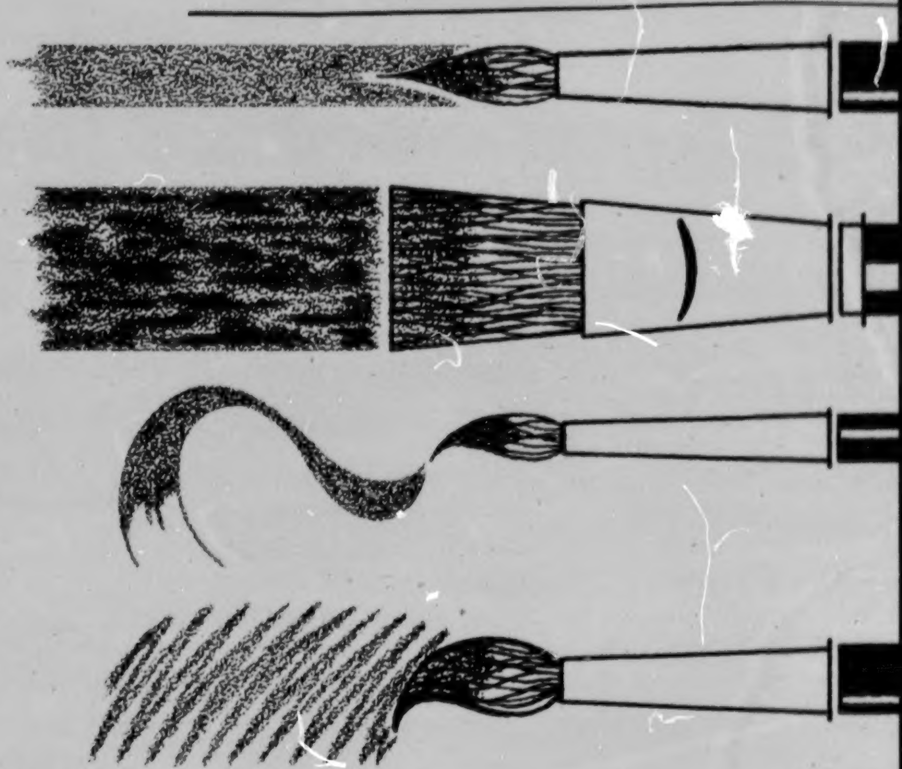
Man makes many interesting textures, selecting and organizing them for their contrast and harmony. In the buildings he constructs he uses glass, brick, stone, and wood for variety and interest. In clothing he may put several textures together to get interesting effects.

The child should experience a variety of textures in his art activities. He feels as well as sees the difference in the surfaces he works on, and should be given the opportunity to work on all types of paper, from the corrugated sheet to the slick finger painting paper.

What happens when he strokes the paint on evenly? Experimenting, he may find that the dry brush (very little paint) gives an interesting texture. What does it remind him of when he uses a straight stroke, or a quick flip stroke? By using different paint consistencies he finds he can change the texture of his pictures. He compares effects gained by using a very wet watercolor wash and the thicker tempera paint.

The teacher should have the children experiment with a combination of media such as crayon and watercolor, or watercolor and India ink. As they explore in such fashion they find their own ways of varying texture.

DISCOVERING TEXTURE



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How Can Texture Be Developed in a Picture?

If the child will think of a picture as a building or a garden, he will more readily appreciate how texture can help his picture. For example, a smooth concrete building needs rocks or bricks and glass to break the monotony of surface. However, if the entire surface of the building were textures with only glass, or only rocks, or only bricks, it would also lack the variety that avoids monotony.

Discrimination in how to utilize texture comes with maturity, just as a person learns to apply good taste in combining clothing, planning a garden, designing a building, or painting a picture.

Primary Grade

The primary child will not discriminate as to what should or should not be textured. He will paint boldly and quickly how he feels and what he knows more than what he sees. The teacher should give him opportunity to work and experiment with different art media and tools. The sponge will give his pictures an exciting texture even though he will not plan where to place his sponge prints, which will probably fall freely all over the picture.

Intermediate and Upper Grades

As the child grows in skill and ability to experiment, he will begin to see similarities between his experiments with texture and the textures he sees in nature. Perhaps the short flip of a dry brush will remind him of the feathers of a bird, the sponge print may give him an illusion of depth in his trees. As he observes and experiments, he will become more aware of the quality of things about him, and he will really "see" things through both his eyes and his fingers rather than just looking at them.

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TEACHING ID

The ideas described in this book are presented to help the teacher introduce various media and processes used in making a picture. They are by no means inclusive of the many possible techniques, but have been selected as types of activities which may stimulate teachers and children to experiment in new ways. The overall purpose is to open avenues of exploration that will lead to creative experiences.

The child's creative experiences occur when he utilizes not only what he has been taught, but also what he has discovered. These experiences are put into practice and used as he explores and discovers new ways to express his own ideas, experiences, and feelings. Careful planning is necessary to give the child time to experiment.

At the same time that we encourage exploration, we pay attention to development of skills in painting, drawing, modeling, cutting, and the other art processes. In the development of these skills, the discovery approach is important. Art skills which are developed as they are needed are remembered and used long after memorized rules have been forgotten.

Art should be a problem-solving activity. It should teach the child to think, to observe accurately, to meet new problems, and to try different solutions. Through their own experimentation, we hope children will develop into individuals who will think independently and creatively rather than be dependent on others for answers.

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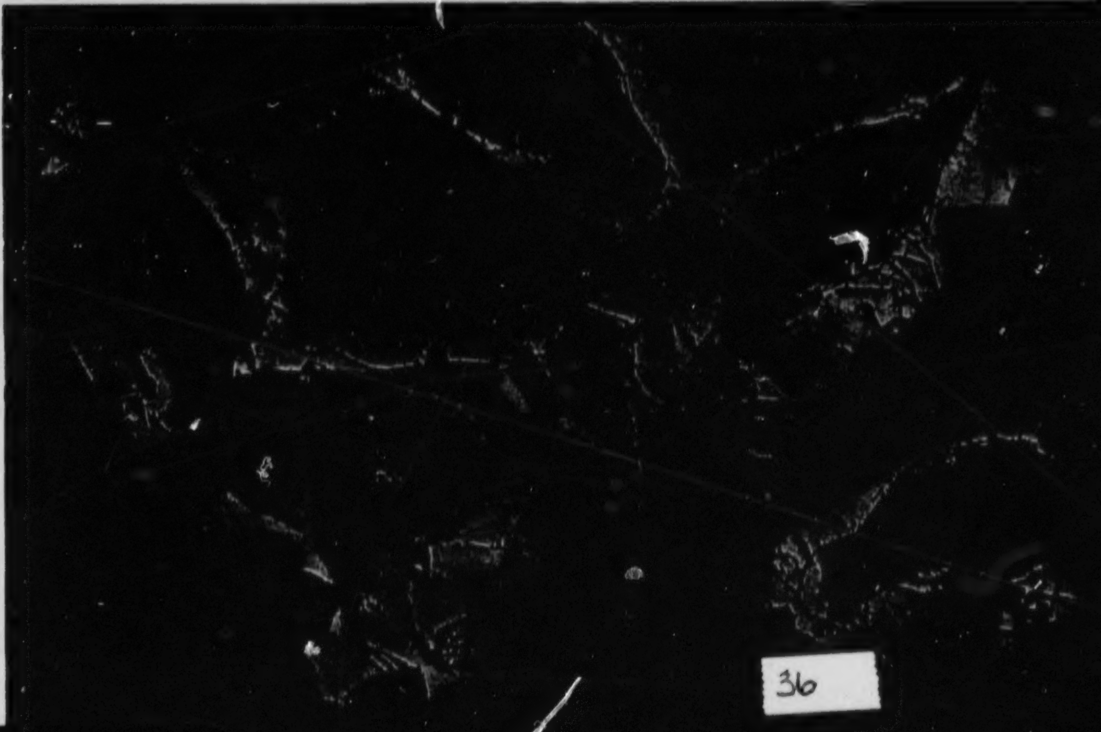


TEMPERA PAINTING

Tempera painting is a basic art medium in which children of any grade level may express themselves freely. The painting can be done on the easel, on the floor, or on tables. All children should be encouraged and given adequate time to paint their own experiences and expressions using tempera.

Process—Primary Grades

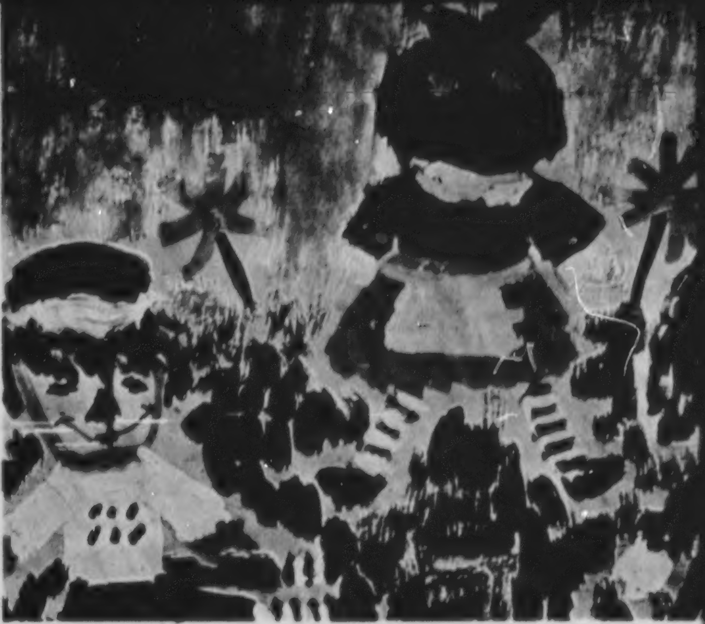
1. Select harmonious colors; mix tints by adding white, shades by adding black. Mix to a creamy consistency.
2. Cover the painting surface—easel, floor, table—with several pieces of newspaper.
3. Have a brush for each color to keep colors clean.
4. Show children how to tap out excess paint in brush on edge of can before painting.
5. Encourage children to experiment with tools other than a brush, such as sponge. (Paint is applied to sponge with brush, holding brush flat rather than vertical.)
6. Discourage "scrubbing" with brushes.

MATERIALS
AND
EQUIPMENT

Double easels
Liquid or powdered tempera
Containers for tempera
Brushes—3/4" easel brush, bristle, long handles
Watercolor brushes, for details only
Paper—18" x 24" manila drawing paper (Grade Three and up)
18" x 24" newsprint paper, assorted colors (Kindergarten and up)
Painting rags
Smocks, shirts, or aprons
Sponges, about 2" x 2"
Newspaper
Palette

Teaching Hints

Since large bodily movements are characteristic of younger children, large brushes and large sheets of paper should be made available. Easels should be basic equipment in every classroom. Tables and floors should be used not as substitutes but as additional painting spaces.



Language Experiences

Communicating with others is done in many ways. For the very young child who cannot express himself in writing, communicating through pictures is very important. His pictures help him tell a story or express a feeling which he could not completely express in words. Drawing or painting a picture is a most important part of developing both the spoken and the written word for the young child. The picture may show the complete sequence of his story; it may be an exciting experience which he wishes to share with his classmates; or it may be of Mother, whom he loves particularly much this morning. Here he may delight in seeing the word "Mother" written by the teacher beneath his painting. From this single word he will develop in his language experiences to the dictating of story sentences. Soon the picture becomes the illustration of his written word rather than the story itself.

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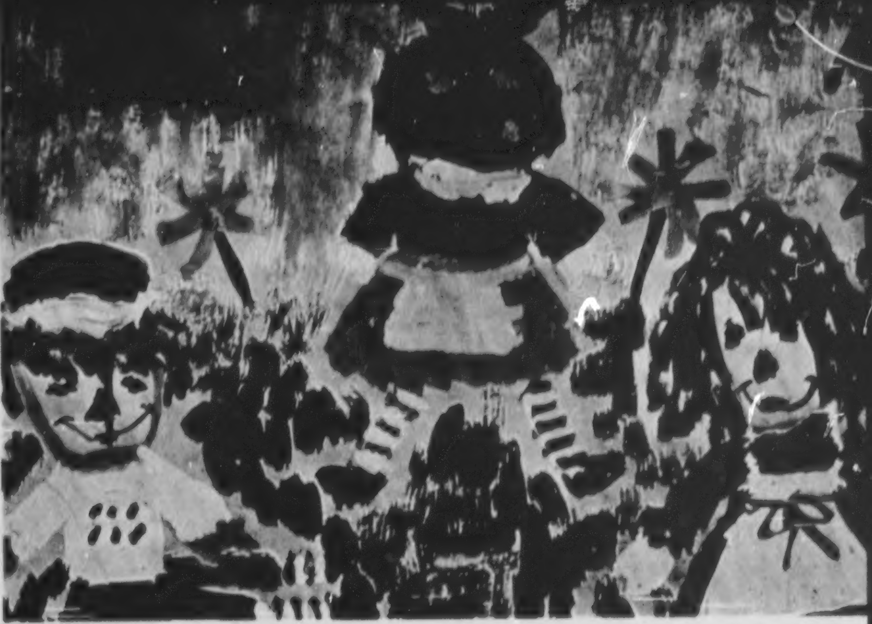

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Creative Expression

The young child paints what he knows, not what he sees. He knows Father is big and strong because Father has picked him up and bounced him in the air; he knows Mother is nice because she is gentle when he hurts himself. These are the impressions he will communicate through his paintings rather than Mother and Father accurately pictorialized.

His proportion of one object to another is not based on what he sees but on what importance it has for him. Father may loom much larger than a house or tree and everything in his picture has its own space—objects never overlap.

While the child may choose what he wishes to paint and how he wishes to paint, this does not mean that the teacher gives no guidance. The experiences the child wants to share through his painting may be limited. Many more experiences can be provided by the teacher, whether they be firsthand, such as a trip to the zoo, or vicarious, such as studying about children around the world.

Evaluation

Developing children's awareness of the things about them is an important role for the primary teacher. Although the importance of the child's own experiences and experimentation cannot be emphasized enough, the teacher must not rely wholly on them. She should fill her classroom with interesting challenges which will be within the reach of the child who is searching for guidance. She should provide encouragement and appreciation and an opportunity for all children to share their paintings.

Process—Intermediate and Upper Grades

1. Use palettes of the following colors from which children may mix a range of varied colors: (1) red-orange, (2) magenta, (3) yellow (double quantity), (4) turquoise blue, (5) ultramarine blue, (6) black, (7) white (six times quantity). Some may wish to use just red, yellow, and blue.
2. Place several pieces of newspaper on the painting surface.
3. Explore with children the different brush strokes that can be made—wet brush, dry brush, double-loaded brush, brush marks (side and tip), curved line.

Guide the pupils to do the following:

4. Plan a design or choose a subject.
5. Select the hues, values, and intensities to use.
6. Select the correct brushes.
7. Decide what brush stroke to use for the center of interest.
8. Use brighter hues and their values to paint the center of interest.
9. Evaluate the paintings; add "touch-ups."
10. Plan background area; paint in a suitable background.
11. Remember that it is better to extend painting a picture over several days. This gives time for evaluation, work, and fresh evaluation.

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Teaching Hints

Many types of palettes have been improvised out of chipboard and cardboard from packing boxes. Paper surfaces such as these should be shellacked several times to make the palette surface washable. Divided aluminum food plates, cupcake pans, square floor tiles, or duplicating paper may also be used for palettes.

Paint should be easily available to the children. Liquid paint may be stored in plastic squeeze bottles. Powdered paint can be mixed to the consistency of thick frosting and stored in a jar. A liquid starch or a small amount of water will give this consistency. The child can set up his own palette by placing a half teaspoon of each color and black, and two teaspoons of white on his palette. Small amounts of paint are used since the paint dries out after the first day.

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COLLAGE

Collage is a process of forming an artistic composition by placing fragments such as different types of paper, buttons, bus tickets, or match boxes in an arrangement and fastening them down, often with relating lines or color dabs added.

MATERIALS AND EQUIPMENT

Many types of materials may be used. The following are some examples:

- Scrap box materials
- White glue in plastic squeeze bottles
- Paper for background (12" x 18" or larger)—manila, tagboard, chipboard, grey bogus
- Scissors
- Paints
- Suitable brushes, easel (large), watercolor
- Stapler

45

Process

1. Motivate a "hunt" game for material.
2. Have children bring from home or outdoors a paper sack of assorted materials:

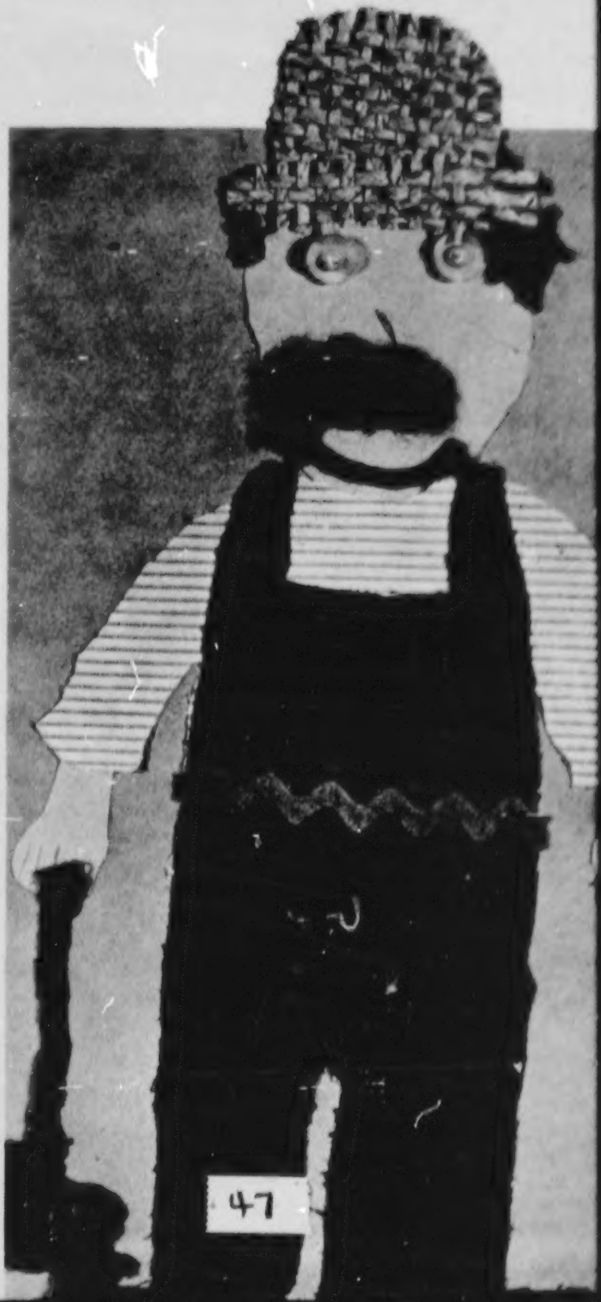
   Mother's sewing basket—material, rick-rack, buttons, lace

   Father's work bench—small scraps of wood, bent nails, wood shavings

   Home—old playing cards, match boxes, gift wrapping, cards, magazines

   Outdoors—dry leaves and stems, twigs, acorns, rocks, gravel

3. Imagine uses of and share materials brought in by children.
4. Discuss combining rougher textures with smooth textures.
5. Discuss large, medium, and small areas.
6. Demonstrate how to glue materials.
7. Discuss what types of subject areas are suitable for this type of collage.



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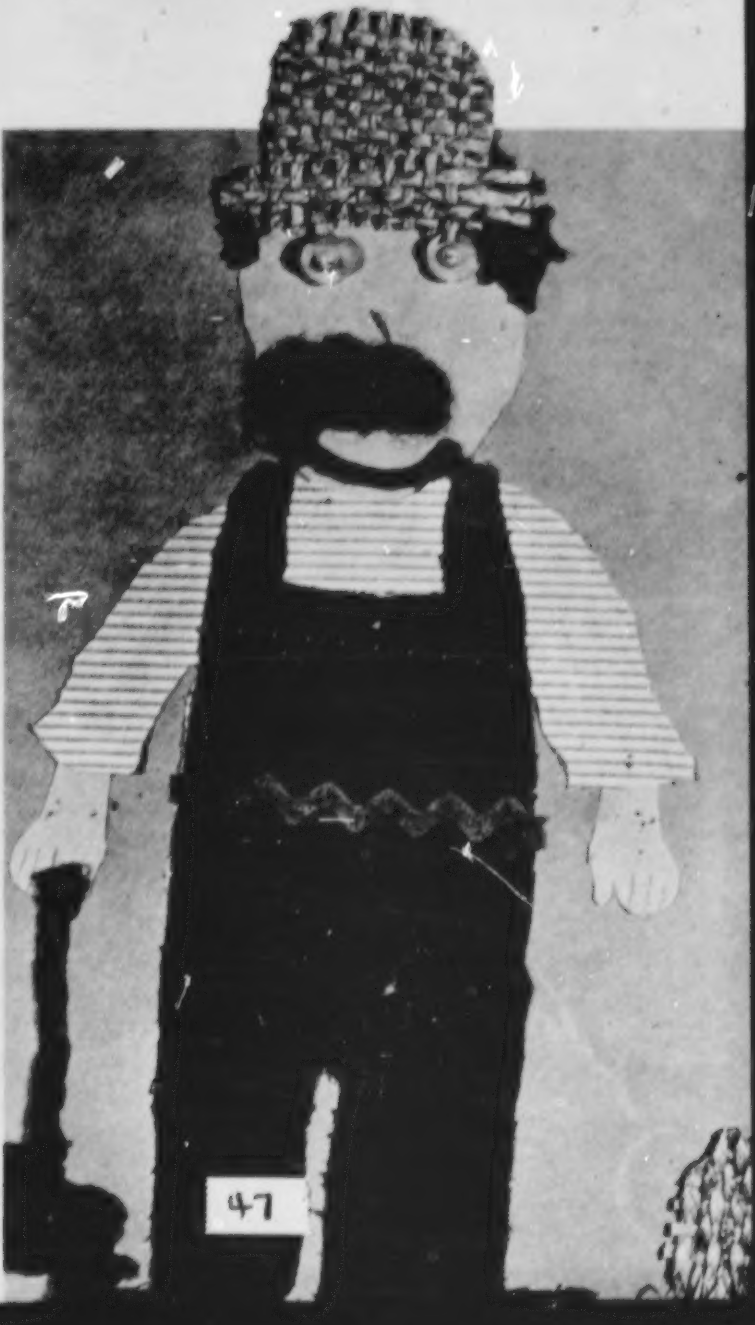

Teaching Hints

Have plenty of materials in advance of lesson.

Allow suitable time.

Allow for individual follow-up.

Keep replenishing a "class scrap box" as a reserve.

Have children keep their own "sack scrap box" at their desks.

Move about room giving encouragment and guidance for those children who need it.

Names should be written on the collages so they can be collected and returned to children.

Evaluation

Perhaps this art process is one of the best for developing creative attributes. The craftsmanship in this lesson is the gluing down of the material, but this is incidental to the rest of the process.

Looking for and making choices of assorted materials will give the child the opportunity to redefine objects for new purposes. Hence he will see more than the obvious accepted purpose; he will be challenged to extend his mind into the unknown where there are no "right" or "wrong" answers.

Next, the process of choosing and arranging and rearranging his material on his sheet of paper demonstrates his ability to combine various elements into a new whole. This is a most important time for the teacher to lend an interested eye and a sympathetic ear. If a child wishes to work undisturbed, he should be allowed to do so, but help should be available to every child to encourage experimentation.

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COLORED CHALK

One of the elements of art appreciated most by children is color. Children respond to it with amazing speed and use it with enthusiasm. Chalk supplies this quality with an impact not often equalled with other media. A roaring red, a vital yellow, or a passive blue will flow from chalk on a wet piece of paper like magic. Perhaps it is this magic quality that invites the artist to create a color wonderland.

MATERIALS AND EQUIPMENT	Colored chalk White drawing paper 12" x 18" or 18" x 24" Newsprint 12" x 18" Cotton or cleansing tissue Sponge Fixative

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Process

1. When using colored chalk on a dry sheet of paper, one thinks in terms of blending colors, generally from bright to medium to light shades. The bright areas may serve as accent areas, although there will be times when one will wish to accent with a darker color.
2. Sketch idea in lightly.
3. Select colors.
4. Apply color brightly on shadow side of object and blend by rubbing or pulling color over with cotton.
5. Accent.
6. Use fixative if desired.

Colored Chalk and Wet Pape

Starting by dipping paper in water or wetting it with a sponge gives the paper a slick surface which the chalk will slide over more freely. However, once the paper has dried, the chalk will rub off. If the drawing is to be preserved, it must be sprayed with fixative.

Colored Chalk and Buttermilk

Paint the surface of the paper with a coat of buttermilk. While the buttermilk is still wet, draw picture or design. When dry, colored chalk will adhere to the surface.

Experiment by coloring picture first and then applying the buttermilk with a brush to the colored areas.

Colored Chalk and Liquid Starc

Liquid starch has the same effect as buttermilk. Dilute the starch about half and half with water so it is about the consistency of heavy cream.

Liquid starch will coat the chalk with a glaze which will need to be removed with sandpaper. It is advisable to keep a special box of chalk for this project.

SS

1. When using colored chalk on a dry sheet of paper, one thinks in terms of blending colors, generally from bright to medium to light shades. The bright areas may serve as accent areas, although there will be times when one will wish to accent with a darker color.
2. Sketch idea in lightly.
3. Select colors.
4. Apply color brightly on shadow side of object and blend by rubbing or pulling color over with cotton.
5. Accent.
6. Use fixative if desired.

Colored Chalk and Wet Paper

rting by dipping paper in water or wetting it with a sponge gives the paper a slick which the chalk will slide over more freely. However, once the paper has dried, lk will rub off. If the drawing is to be preserved, it must be sprayed with fixative.

ored Chalk and Buttermilk

Paint the surface of the paper with a coat of buttermilk. While the buttermilk is still wet, draw picture or design. When dry, colored chalk will adhere to the surface.

Experiment by coloring picture first and then applying the buttermilk with a brush to the colored areas.

Colored Chalk and Liquid Starch

Liquid starch has the same effect as buttermilk. Dilute the starch about half and half th water so it is about the consistency of heavy cream.

Liquid starch will coat the chalk with a glaze which will need to be removed with ndpaper. It is advisable to keep a special box of chalk for this project.

Colored Chalk and Sugar Water

Dip colored chalk into a solution of one teaspoon of sugar to one tablespoon of water. The product will look like an oil base paint. An entire picture can be colored or the sugar water solution can be used for accents only. Since the sugar water coats the chalk it will need to be washed off. It is advisable to keep a special box of chalk for this project.

Textured Backgrounds

Experiment using colored chalk on textured sheets such as sandpaper. Many interesting results can be produced by experimentation.

Teaching Hints

Colored chalk need not be messy if the proper preparation is made and the appropriate materials provided. A thickness of paper, such as newspaper, should be used under the drawing sheet for both cleanliness and as a pad. Each child should be provided with a damp sponge to clean excess chalk off his fingers. Since chalk smears, areas of the drawing which have been colored are covered with a sheet of newsprint while the child works on other areas.

Colored chalk should not be applied heavily to a dry surface. The excess chalk will shake off and smear other parts of the drawing.

Evaluation

Watching the young child at play one sees him constantly finding new ways to express himself. When he feels free to experiment combining various art materials he will be encouraged to go even further. Perhaps he can discover new combinations of materials such as suggested above to make a new process for himself. Of inestimable importance is the actual working through by the child himself of the creative use of art materials.

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TISSUE PAPER OVERL

Making a picture by adhering many different colors and shapes to a background sheet is an exciting and creative process. Tissue paper with its color and transparency is fascinating for both young and old. The magic of blending and creating many different hues and values inspires the imagination of children.

MATERIALS AND EQUIPMENT

Tissue paper—Order all the colors which are available. The paper is inexpensive and unless all the colors are available, the experience will be unduly limited.
White drawing paper, 18" x 24", or large sheets of white butcher paper—Since tissue paper is nearly transparent, a white background is necessary for the best results.
Adhering agent—Liquid starch, spray fixative, diluted white glue.
Aluminum foil pans or cut-down milk cartons may be used for containers. One pan will serve two or three children.
Brushes— 1" easel brush - long handles, bristle
Small watercolor brush
Black tempera paint
Newsprint paper, 18" x 24" for practice sheets
Newspaper for table cover
Scissors

Process

Tissue paper overlay can be done by the young child, but for him the process of experimenting, manipulating, arranging, and gluing is usually more important than the product.

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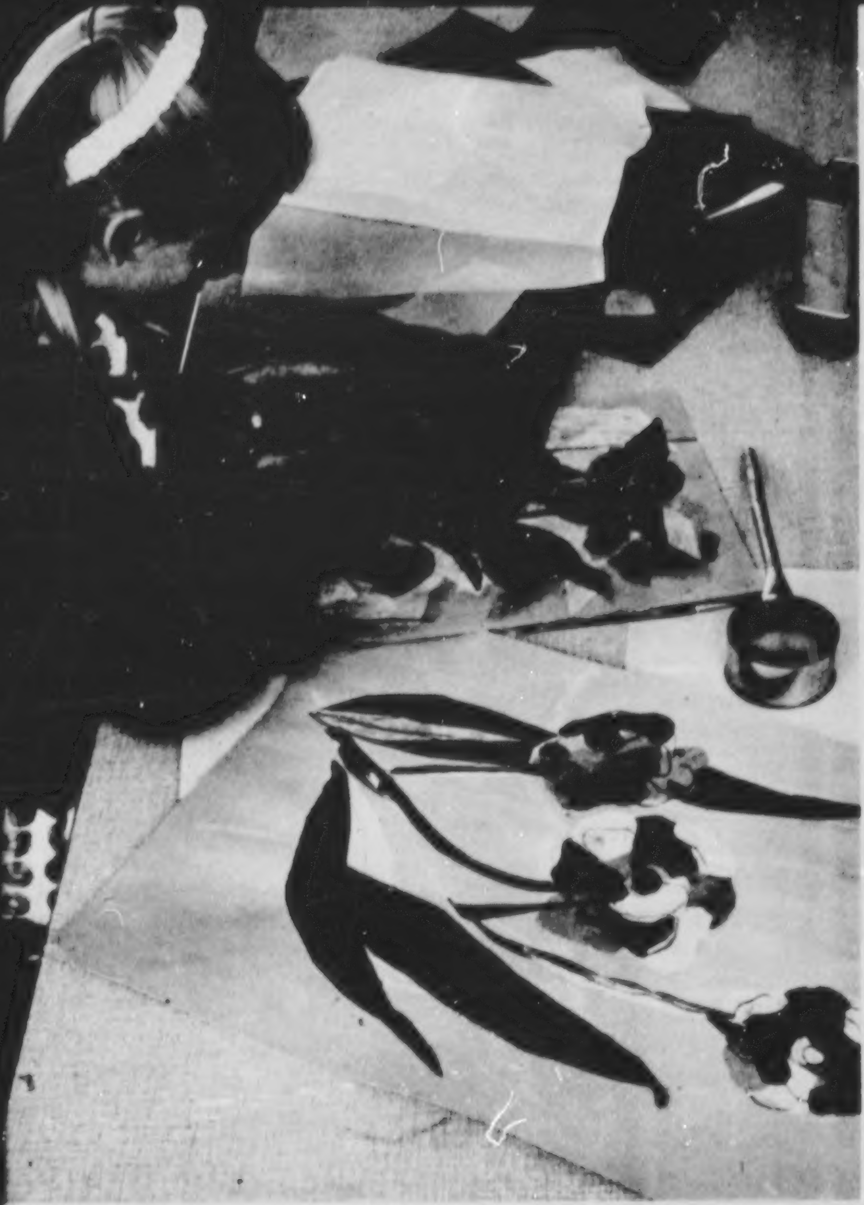

Intermediate and Upper Grades

1. Have materials ready. Cut tissue paper
into halves or fourths.
2. Experiment tearing tissue. Contrast cutt
tearing (tearing gives "soft edges").
3. Experiment adhering tissue to practice sh
4. Plan idea or design.
5. Select color combination. Choose a back
color or colors, pastel colors making the
backgrounds. Start with the lightest col
work toward the darker colors. Overlap
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6. Apply thin coat of liquid starch over enti
of white drawing paper.
7. Tear pieces of tissue for background.
8. Brush thin coat of liquid starch on white
area where tissue is to be placed.
9. With fingers place a piece of tissue down
Do not attempt to smooth.
10. Brush over tissue with thin coat of liquid
wrinkles and drip spots will smooth out.
11. Overlap tissues to get different color valu
12. When background is complete, cut or tear
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13. Proceed with the same adhering process f
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2. Experiment tearing tissue. Contrast cutting to tearing (tearing gives "soft edges").
3. Experiment adhering tissue to practice sheet.
4. Plan idea or design.
5. Select color combination. Choose a background color or colors, pastel colors making the easiest backgrounds. Start with the lightest color and work toward the darker colors. Overlapping tissues of one color hue will give two values of that hue.
6. Apply thin coat of liquid starch over entire sheet of white drawing paper.
7. Tear pieces of tissue for background.
8. Brush thin coat of liquid starch on white sheet in area where tissue is to be placed.
9. With fingers place a piece of tissue down gently. Do not attempt to smooth.
10. Brush over tissue with thin coat of liquid starch; wrinkles and drip spots will smooth out.
11. Overlap tissues to get different color values.
12. When background is complete, cut or tear center of interest.
13. Proceed with the same adhering process for the rest of the picture.
14. When the entire picture is dry, it may be desirable to accent with black paint or ink. Give guidance on applying a few accents; otherwise a child may outline his entire work.

Teaching Hints

Have materials prepared in advance. Allow suitable time. This project may best be done in two or more art lessons. Demonstrate adhering process. Be sure children understand before beginning on their own. Encourage experimentation. For example, small pieces of crumbled paper sometimes gives an interesting texture. If children are prone to work too small, encourage tearing only.

Set up a work area for small groups to work independently, although this work may be done successfully with entire class when the teacher is sure the children know the adhering process. All scraps of tissue paper should be saved. Each child should make a large envelope of butcher paper and put his name on it to store his tissue scraps. Envelopes can be collected and returned the following day. At the end of the lesson, save the envelopes with the tissue scraps for future use, such as for making cards.

Suggested Variatio

Tissue may be used in many ways. Here are some other suggestions.

- Start with the center of interest and add a watercolor wash for the background.
- On a tissue paper background, print a design or composition, using water-soluble printers' ink.
- Experiment with combinations of different types of paper, such as gray-blue tissues for sky, white and gray blotter type paper for mountains and foreground. When the composition is dry, sketch with pen and ink such details as trees, bushes, people, and structures.
- Overlap five or six pieces of tissue for background. Paint picture with watercolor brush. Black tempera or black watercolor using liquid starch rather than water may be used while picture is still wet.

Evaluation

The tissue paper overlay process is a very exciting and successful art project for everyone. Here is a wonderful chance to encourage originality in process and product. No set standards are imposed on the children; the teacher is merely teaching the skill for operation and encouraging its creative application.

Here is another art lesson which offers "new beginnings" and encourages flexibility and fluency. Each step may change the entire composition. The process of adhering the tissue to the paper is the craftmanship aspect; the creative part is the process of grouping and regrouping the pieces of tissue. Encourage the child to work slowly, thinking and arranging before he takes the final step of gluing.

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FINGER PAINTING

Finger painting is a process of creating a picture or design by using fingers, hand, and parts of the arm to apply paint on a glazed piece of paper.

MATERIALS AND EQUIPMENT

Finger paint or liquid starch
Powder paint
Finger paint paper (glazed on working sid
Sheets of newspaper
Paper towels
Sponge
Bucket or large can for water
Washable table top
Aprons or smocks
Articles such as tongue blades or combs c
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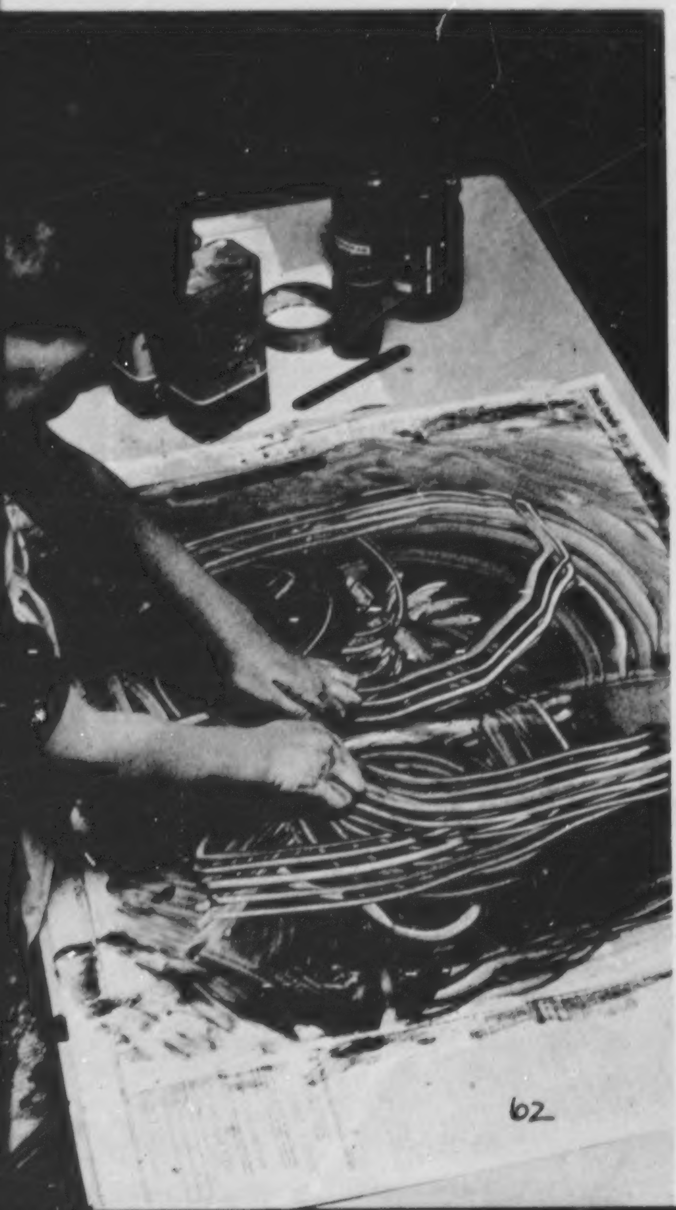

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Paper towels
Sponge
Bucket or large can for water
Washable table top
Aprons or smocks
Articles such as tongue blades or combs can be considered standard material for variation in design

Process

1. If table is not washable, cover desk or table with newspaper.
2. Put dab of starch under each corner of fingerpaint paper. This glues the paper to the newspaper. When picture is finished simply pick up by newspaper and carry to drying area.
3. Apply water to glazed side of paper with wet sponge.
4. Smooth out wrinkles with sponge.
5. Place approximately a tablespoon of finger paint or liquid starch and powder paint in center of each paper.
6. Spread out over entire surface of paper with flat of hand.
7. Allow children to choose their own color or colors.
8. Encourage use of hands, arms, and wrists, as well as of fingers and finger nails. Allow plenty of time for experimentation.
9. Design or picture may be "erased" or smoothed out between each experiment.
10. Add more paint or water to paper if needed.
11. Experiment with use of such tools as notched cardboard, combs, sponge, bristle brush.

Teaching Hints

Experiment with process.
Prepare materials properly.
Set up small group "operation center" near sink.
Prepare a "drying" area.
Demonstrate use of different parts of hand and arm.
To initiate series, be prepared to supervise beginning lessons. It is very important to establish good work habits in the first lesson.
Encourage use of large sponge. Wipe arm with sponge before proceeding to hand.
Have close access to sink or be sure large cans or buckets of water are near work table.
Have paper towels and waste paper basket near work table.
In order to allow freedom of movement all children should stand.
Aprons, smocks, or old shirts will help keep clothing clean.

Evaluation

This medium lends itself to freedom of movement and expression. Most childre
no trouble in "feeling" the rhythm and movement that the medium allows.

Watch carefully to see if the child is developing freedom of movement and gai
self-confidence through the experience. This should be a joyful experience and the
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STITCHERY

Stitchery combines the elements of picture making and design with tactile experiences of manipulating materials of various textures, types, and sizes. The process of placing the decorative stitches and choosing and combining materials offers many creative possibilities to children of all ages.

MATERIALS AND EQUIPMENT

Cloth for base—linen, cotton, wool, burlap, etc.; heavy or light; various textures and colors
Stitching materials—yarn, string, ribbon, raffia, etc.; various textures and colors
Applique materials—beads, buttons, cloth scraps
Needles—blunt steel (no. 13 tapestry needle) or plastic
Scissors
Frame to hold base cloth

Process

1. Plan design, avoiding fine details which may be lost or confused in final product.
2. Select appropriate materials; stretch base cloth in frame.
3. Baste around shapes, work within basted areas. Either remove basting or incorporate into design.
4. Use different types of stitching and applique materials to create forms, shapes, and backgrounds—with variety in textures and colors appropriate to the design.
5. Outline when needed to add clarity or definition to the design.
6. Finish in any of several ways:
   - Machine-stitch edges of small or lightweight pieces to prevent raveling, or fringe edges.
   - For hanging lightweight pieces or netting, sew wide hems at top and bottom edges, insert dowels in flaps so formed.
   - Heavier pieces should be lined. Use metal rings or loops made of base material for hangers.
   - For murals which are to be framed and hung, glue on a backing of hardboard or thin plywood before framing.

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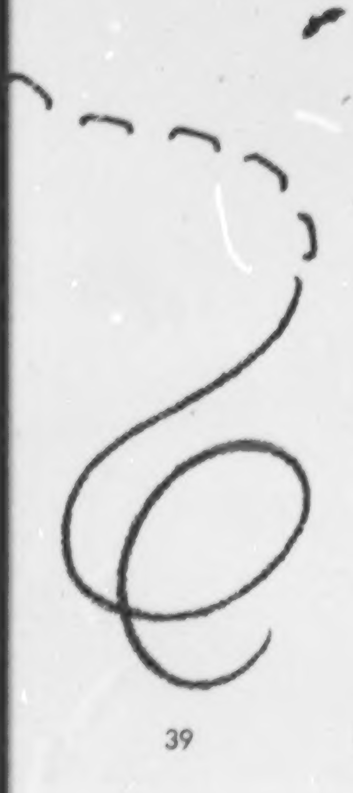
Teaching Hints

In planning designs for group projects, such as murals, the whole class should play a part so that the project will have meaning for all pupils. Designs can be abstract or centered on some aspect of the curriculum. Each child should have an opportunity to draw some part of the design or to stitch in a portion of the project.

Overcasting may be used for stitching heavy yarns and cotton roving to the base material, for outlining design features, and to avoid distorting base materials of fine texture. The heavy yarn is laid in place and laced to the base material with small stitches of fine thread or string of the same color as the yarn.

Stitching may be done in any of the many stitches popular in embroidery or students may invent their own stitches.

Finished projects that are to be mounted and hung will resist soiling if they are blocked and treated commercially before mounting. Thought should be given to locations for hanging large projects that will have to be moved out of the classroom. School cafeteria, library, halls, or civic buildings are possibilities.



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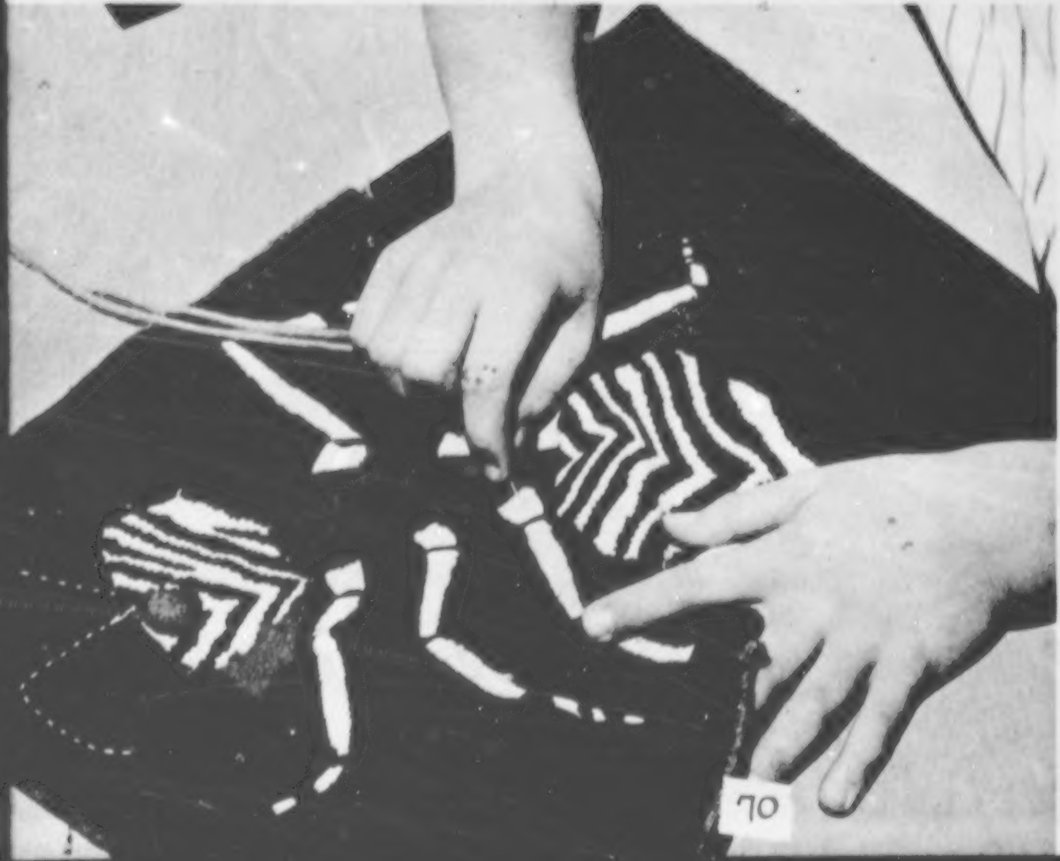
Evaluation

Stitchery intrigues the boys as well as the girls. A different way of making a picture, this process holds the children's interest over a long span of time, especially when group projects are undertaken. In such projects, children learn to appreciate the accomplishments and abilities of others as each child undertakes individual tasks which contribute to the whole.



TEXTURE PAINTI

If we look carefully, we can see textures all about us. Some we see, others we create. Children can have fun using their imaginations in changing the texture of the surface of the paper on which they paint. There are many ways to do this. The following suggestions may stimulate their creative thinking.

Cornmeal Painting

MATERIALS AND EQUIPMENT

- Cornmeal
- Containers with lids, such as cottage cheese cartons
- Food coloring
- Liquid starch and small containers such as small aluminum pie tins
- White drawing paper, 12" x 18" or larger
- Manila drawing paper, 18" x 24"
- Easel brush, 3/4" or larger
- Paper towels
- Sponge
- Spoons

Process

1. Pour cornmeal (white or yellow) into containers until they are two-thirds full.
2. Add several drops of food coloring and mix well until color has been absorbed cornmeal. Make two values of each color, such as green and light green. The amount of food coloring determines the shade. Prepare all colors needed.
3. Plan picture. Sketch in lightly with chalk. Avoid small details.
4. Plan color scheme.
5. Place a piece of manila paper under the sketch to catch excess cornmeal.
6. Select one color, such as green, from central table and take container to desk.
7. Paint in area to be green with liquid starch.
8. Pour green-colored cornmeal over wet area, leaving streaks of white paper showing through for accents.
9. Shake off excess cornmeal to manila sheet and transfer to cornmeal carton.
10. Repeat with other colors until picture is completed.

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Sand Painting

MATERIALS AND EQUIPMENT

Clean white sand
White glue
White drawing paper, 12" x 18" or larger
Manila drawing paper, 18" x 24"
Watercolor
Brush, size 12

Process

1. Plan picture.
2. Paint picture with watercolor.
3. Decide which areas to have textured; apply white glue to these areas.
4. Place a piece of manila paper under the picture to catch excess sand.
5. Pour sand over glue area.
6. Shake off excess sand.
7. Paint textured areas with watercolor.

Teaching Hints

Demonstrate process first to entire class. Equipping a worktable for a small group may be the best way to start this lesson after the demonstration. Later, when the total class is working at one time, emphasize the traffic pattern and waiting turns.

Evaluation

Using sand or cornmeal for illustrative lessons opens the door for children to create new textures of their own with a variety of other materials. In this way children have the experience of redefining objects for new purposes and uses.

Probably the most important part of this and similar processes is to start children thinking in new directions.

We can use an activity such as this to make the child more sensitive to his surroundings and to the new and varied uses he can make of many readily available materials whose possibilities he may hitherto not have appreciated.

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MOSAICS

Mosaic is a surface picture or design made by inlaying in patterns small pieces of colored glass, stone, or other material. These pieces are called tesserae. Many types of subjects can be used for a mosaic—animals, birds, people, landscapes, machines, and so on. Whatever the subject, though, it should have a strong center of interest so that the design remains clear to the child as he works with the small pieces necessary in this process.

This art project is generally a long-range one, depending on the size of the mosaic. The work is often slow and meticulous, requiring patience and good craftsmanship.

Tesserae Mosaics—Process

1. Plan design and draw it on the waterproofed background material.
2. Cut or break tesserae to varied sizes to make the mosaic more interesting.
3. Anchor the pieces with adhesive to the background material, following the desi which was drawn on the background and leaving a little space between the individ tesserae.
4. After the mosaic is completed and the adhesive has thoroughly dried, fill the spa between the tesserae with the tile cement made by mixing grout with water to the sistency of heavy cream. The tile cement can be stained with water soluble color left white.
5. When the cement is set, but not hard, wipe the mosaic with damp rag or sponge to move excess cement. Several changes of water are necessary to remove all of excess.
6. Leave the mosaic under a damp cloth to dry slowly for at least 24 hours.

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3. Anchor the pieces with adhesive to the background material, following the design which was drawn on the background and leaving a little space between the individual tesserae.
4. After the mosaic is completed and the adhesive has thoroughly dried, fill the spaces between the tesserae with the tile cement made by mixing grout with water to the consistency of heavy cream. The tile cement can be stained with water soluble colors or left white.
5. When the cement is set, but not hard, wipe the mosaic with damp rag or sponge to remove excess cement. Several changes of water are necessary to remove all of the excess.
6. Leave the mosaic under a damp cloth to dry slowly for at least 24 hours.

MATERIALS AND EQUIPMENT

Ceramic or glass tesserae can be purchased at any hobby store. However, making ceramic tiles is not a difficult process. A wedge of clay is placed between two strips of wood approximately 1/2" thick and rolled flat with a rolling pin. The slab is then cut up into pieces, approximately 3" x 3", for convenience of handling and glazing. After the clay has dried leather hard, it is glazed and fired.

Background material—waterproofed plywood or
    composition board 1/8" to 5/8" thick, depending on size of panel
Waterproofing material—water seal, clear
    lacquer, varnish, or shellac
Grout (tile setters' cement)
White glue
Tile nippers
Large spoon
Spatula
Hammer
Brush
Water soluble dry pigments, such as cement
    colorant or dry tempera powder

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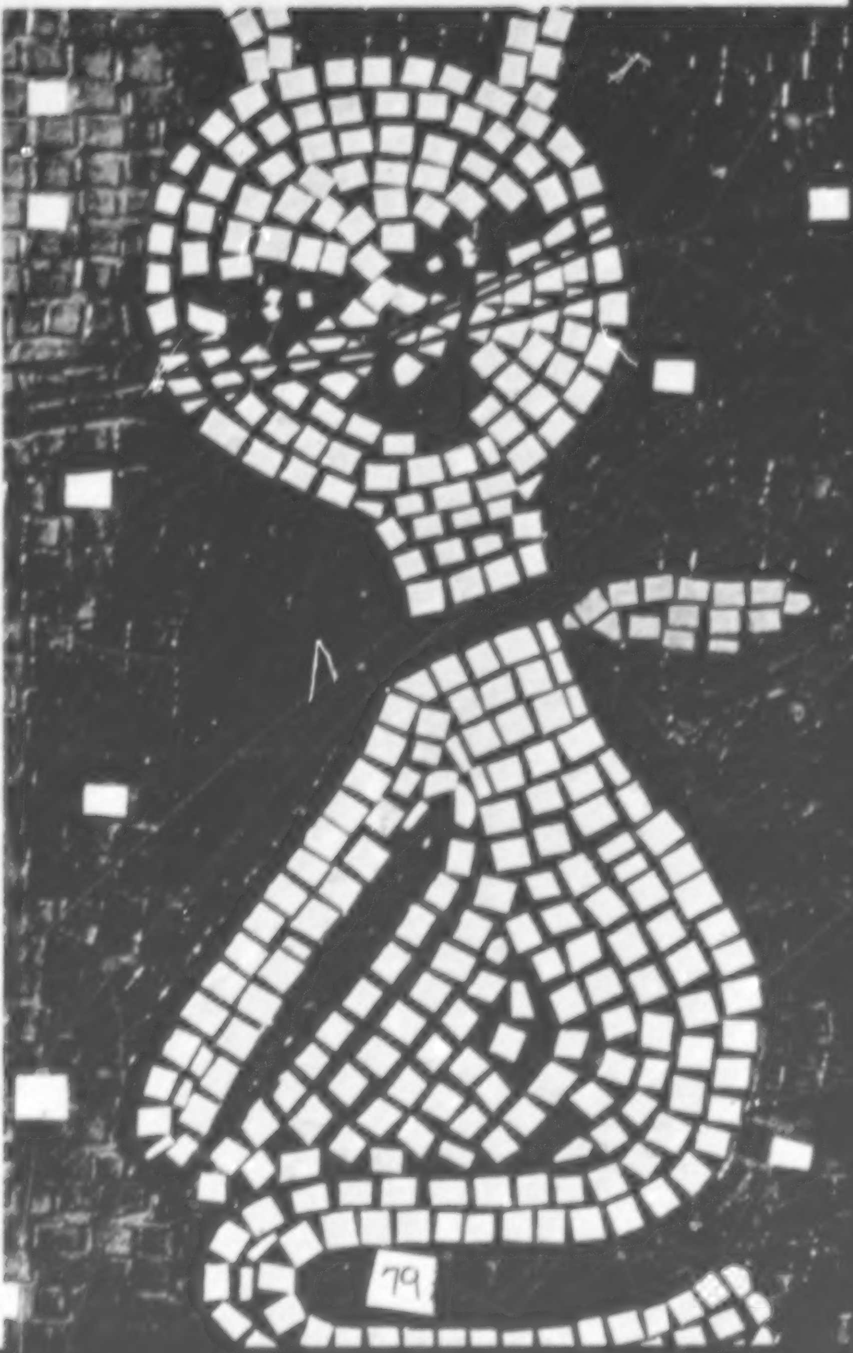
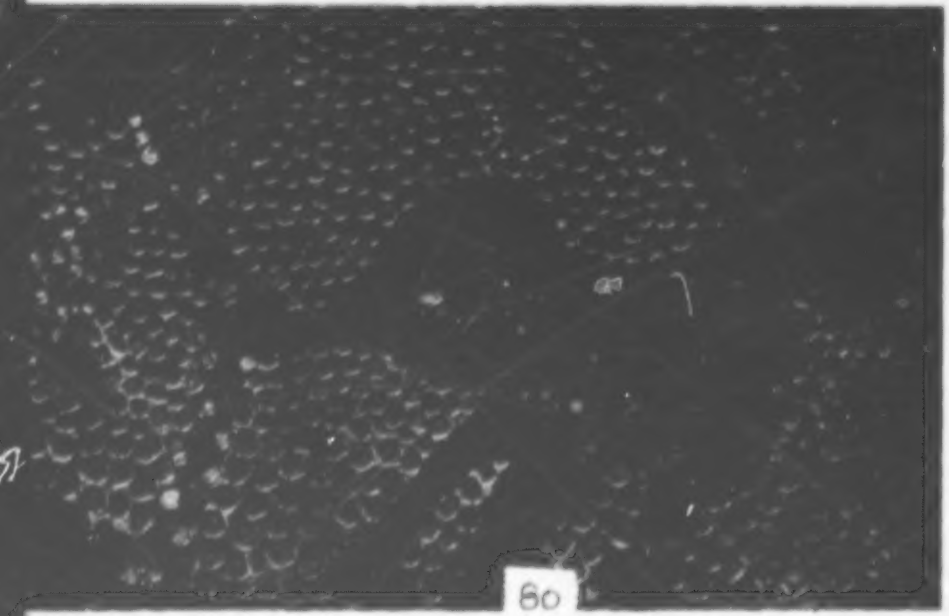


Paper Mosaics—Process

1. Plan a simple design; draw it on the chipboard.
2. Shellac both sides of the chipboard to keep it from warping.
3. Cut tesserae from strips of colored paper to desired shapes.
4. Glue the pieces to the chipboard, following the design which has been drawn on the chipboard and leaving a little space between the tesserae. Cover entire chipboard.
5. Apply four or five coats of clear shellac or lacquer until the construction paper looks like shiny patent leather.

MATERIALS AND EQUIPMENT

Colored paper—construction paper or mag
  pages
Background paper or light-weight chipboar
White glue
Scissors
Clear lacquer or shellac
Lacquer brush



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MATERIALS AND EQUIPMENT

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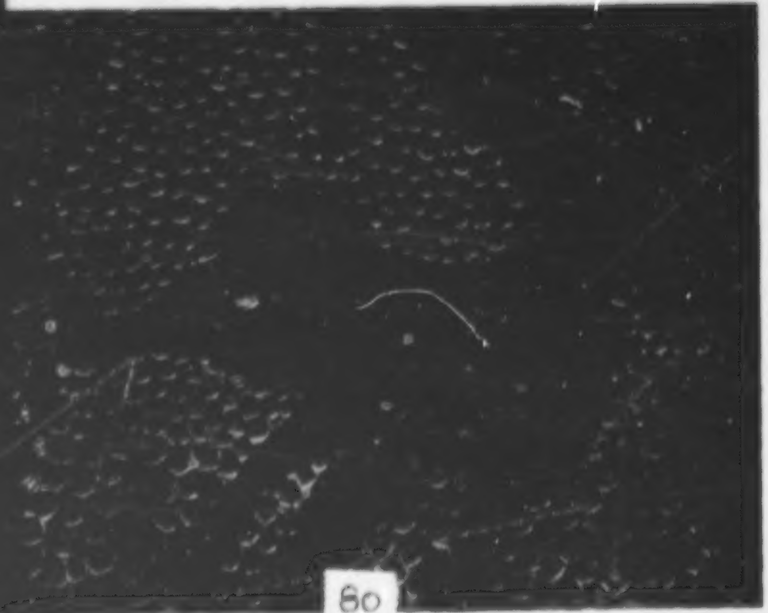
Background paper or light-weight chipboard
White glue
Scissors
Clear lacquer or shellac
Lacquer brush



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Eggshell Mosaics—Process

1. Collect and carefully wash eggshells in sudsy water.
2. Soak eggshells overnight in mild vinegar water to remove membrane lining.
3. Spread eggshells out to dry.
4. Crush shells in jars, then dye them various colors with clothing dye (teacher) or food dye (children). To get a selection of color values, take shells out of the dye at different times.
5. Prepare picture—a simple, bold picture outlined heavily with dark crayon.
6. Place chipboard on sheet of newspaper.
7. Apply a line of white glue to the dark outlines and immediately sprinkle on black eggshells that have been finely crushed.
8. Gently shake off excess of black eggshells to newspaper and return to jar.
9. Spread white glue on a part of design planned for one of the colors.
10. Pat the shell of the selected color onto the glued surface, then shake off the loose shell.
11. Repeat the process for each color to complete the design.
12. Spray the mosaic with a clear lacquer or shellac. This gives brilliance to the eggshells.

MATERIALS AND EQUIPMENT

Eggshells
Vinegar
Wide-mouth jars—one for each color and color value of dyed eggshel
Newspaper
Clothing and food dye
Light-weight chipboard
Clear lacquer or shellac
Dark crayon
White glue

Teaching Hints

Be sure all materials are prepared in advance and easily available to the children. For example, construction paper should be cut on the paper cutter in long strips about one inch wide. Children can select the colors they will need and place them in containers or in self-made butcher paper envelopes.

Variations of shapes which lend themselves to the subject make interesting mosaics, for example, circles or triangles, or other shapes as well as squares and rectangles.

A group project might be planned to make a mosaic panel for the school hall. Such a project requires arranging the work area so the children have the necessary material available to them. Traffic patterns should be arranged so that the working group does not interfere with other groups occupied with other tasks.

Suggested Variations

Other tesserae such as beads, buttons, gravel, pebbles, seeds may be used. Vinyl tile also makes effective mosaics. Place vinyl tile outside in the sun as it will cut more easily when warm.

Evaluation

As a class project, building a mosaic for the school brings the class together on
common problem. This is an excellent opportunity to learn to plan, share, and work
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After the work of designing the pattern for the mosaic and selecting the materials, placing the tesserae is an excellent lesson in craftsmanship. In addition, there is much problem solving in placement of the tesserae, blending of the colors, and combining of new ideas in use of the tesserae. Arranging and rearranging established patterns is most challenging. The ability to visualize the whole as one works on the details is essential in this process.

CHIPBOARD PRINTI

An interesting way for older children to make a picture is by "printing" on paper with various shapes of chipboard which have been "inked" with paint. As the child experiments, he finds that in working more closely to his paper with his fingers, as contrasted to painting on a surface with a long-handled brush, he gets a more controlled feeling of the medium. The process is similar to working with a palette knife.

MATERIALS AND EQUIPMENT

Light-weight chipboard
Paint—liquid or powder
Liquid starch
Brush
Easel brush, 3/4"
White drawing paper—18" x 24" (colored construction paper can b
used for experiment)
Scissors
Newspaper

Process

1. Cut shapes of chipboard. The teacher may cut the basic shapes on a papercutter. Three types of shapes are:
   Representational shapes, such as triangles for
   - a tree
   - a sail on a boat
   - a mountain
   - a petal of a flower

   Abstract forms (such as "blot" shapes) painted on a square piece of chipboard to make
   - sky
   - water
   - clouds

   Line accents, printed by strips of chipboard painted with black paint, to complet or accent the picture.
2. Mix paint to the consistency of cream. A small amount of liquid starch keeps th paint more workable. Mix several values of the different hues. This process is successful only when prints are overlapped; a flowering bush may have several value of pink for the flower and several values of green for the leaves.
3. Brush heavy coat of paint on chipboard shapes with a series of dabs. Do not stroke paint on chipboard; it will dry too quickly and will not give a good print.

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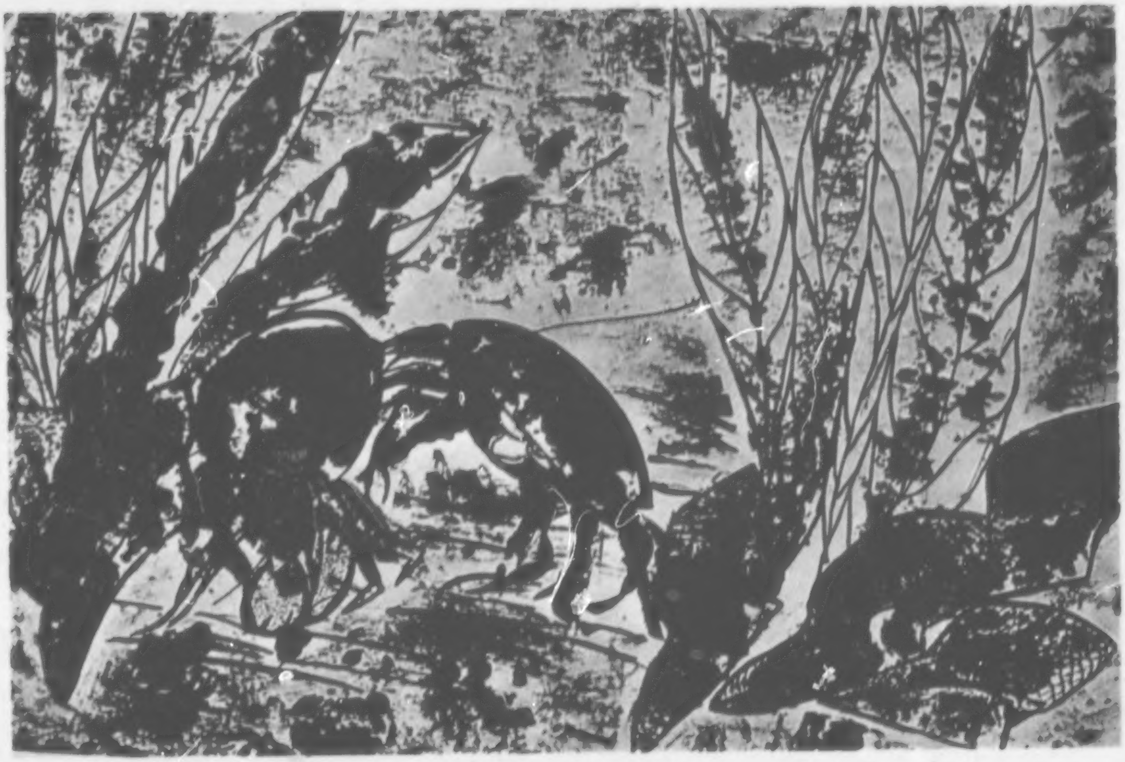
Colorful and graceful effects are achieved by children using chipboard printing.

4. Print by pressing painted chipboard pieces on paper.
5. Experiment with different prints on a piece of newspaper or newsprint. Try overlapping three values of one hue.
6. Start with the center of interest.
7. Use line accents if necessary.

Teaching Hints

Experiment with the process; be prepared for the pitfalls and problems. Have materials prepared in advance.

Demonstrate the process, pointing out that there are many different ways of using chipboard printing. Leave the process open-ended so that children feel free to experiment.

Set up a work area for small groups to work together.

Ideas can be motivated from social studies, excursions, or purely from the imagination. Give continuous encouragement and guidance toward making "new beginnings" and eventually completion.

Extend process over period of time. Do not attempt to complete in one day. Evaluate and reevaluate. Encourage children's own inventiveness.

Each child does not need a "set" of shapes. Chipboard shapes may be shared among several children, and they may be used and reused. The different placement of the prints on the paper gives each picture many variations.

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Suggested Variations

- Ink drawing on chipboard printing
- Sponge prints combined with chipboard printing

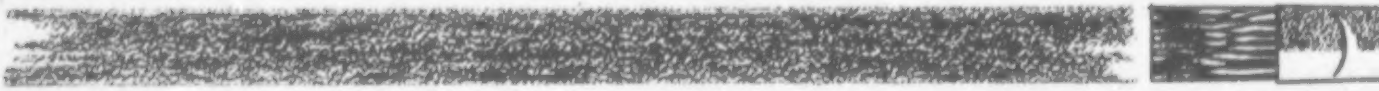
Evaluation

Any completed picture by a child is a beautiful picture. However, too often the child stops before the picture is complete. Here is where the teacher needs to motivate and stimulate pupils' working habits. Art activities such as this one should not be hurried; recall the saying, "One should look at his picture nine-tenths of the time and work one-tenth of the time."

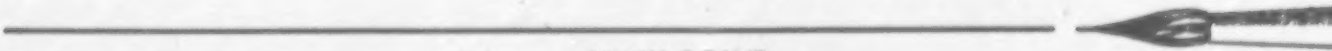
In picture making there are times for making new beginnings on the same paper. In chipboard printing, with no drawn sketch to follow and with the possibility of overlapping and covering previously printed areas with color, the child has numerous chances to change and modify his picture. A print placed in the "wrong" place may challenge him to make a "new beginning"—to make that print a part of his picture.

WATERCOLOR. . .GRADES

WET BRUSH



DRY BRUSH



BRUSH POINT

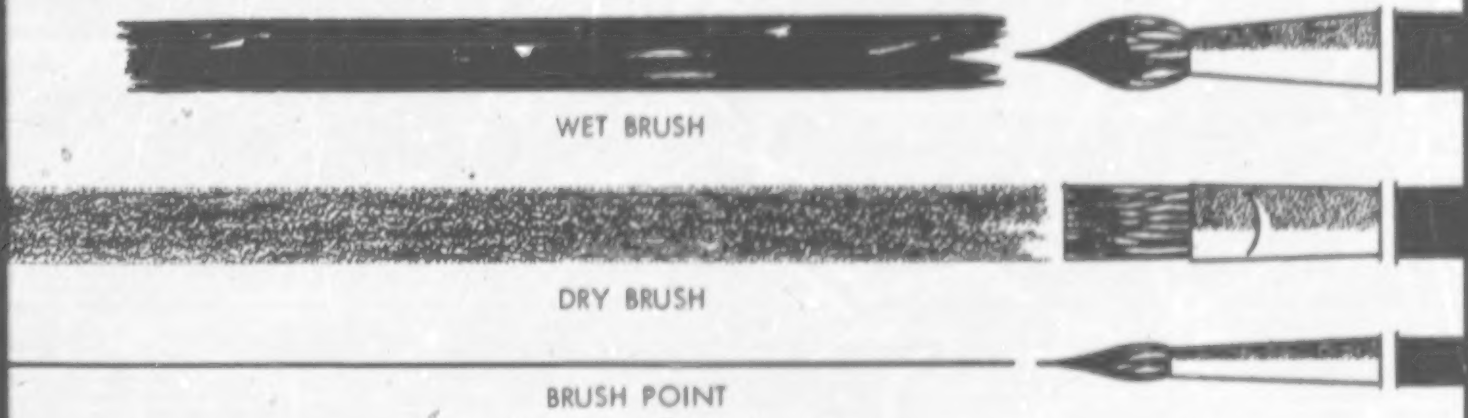
The characteristic which makes watercolors unique is their transparency. For this reason the paper is of primary importance. The crisp, fresh look of a well-done watercolor depends largely on the shining through of the white paper beneath the painting.

Watercolors unavoidably flow into each other; the accidental minglings of colors create novel effects and add an intriguing element of uncertainty to this form of painting.

MATERIALS AND EQUIPMENT

Standard 8-color pans, or to get variety of vibrant colors by mixing, use the following colors: magenta, red-orange, yellow (two pans), turquoise blue, ultramarine blue, and black
Large watercolor brushes—size 10 or 12
Large soft hair stroke brush—size 1 (flat) (elementary schools may substitute easel brush for stroke brush)
White watercolor paper—12" x 18" or 18" x 24"
Newsprint—12" x 18"
Paint cloth
Paper towels
Sponge
Large water containers

WATERCOLOR. : .GRADES 4-8



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Newsprint—12" x 18"
Paint cloth
Paper towels
Sponge
Large water containers

Process

It is important to emphasize to the children that the brushes are the tools of the artist. Practice is necessary to find out what the tools can do. Guide pupils to do the following:

1. Experiment with your brush to see the different effects you can get with watercolors. Try experimenting with:
    - Wet brush
    - Dry brush
    - Loading brush (well saturated)
    - Double-loading brush (two colors)
    - Point of a brush
    - Print of a brush

2. Experiment stroking with brush:
    - Long continuous stroke across paper
    - Short uplifted strokes
    - Overlapping strokes

3. Experiment painting on wet paper and on dry paper.
A "wash" is a process often used to paint a sky. With lon
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(water may also be applied with sponge). The brush is lo
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and while it is still wet, painting foreground figures, su
trees or house on the wet background. The effect will be
rainy or foggy day.

4. Paint directly on paper with no preliminary pencil work.

5. Paint freely and quickly, allowing colors to flow together.
colors on paper. Do not rework painted areas.

6. Dry the painting flat.

7. If necessary, add accents after paper is dry. (See Calligra

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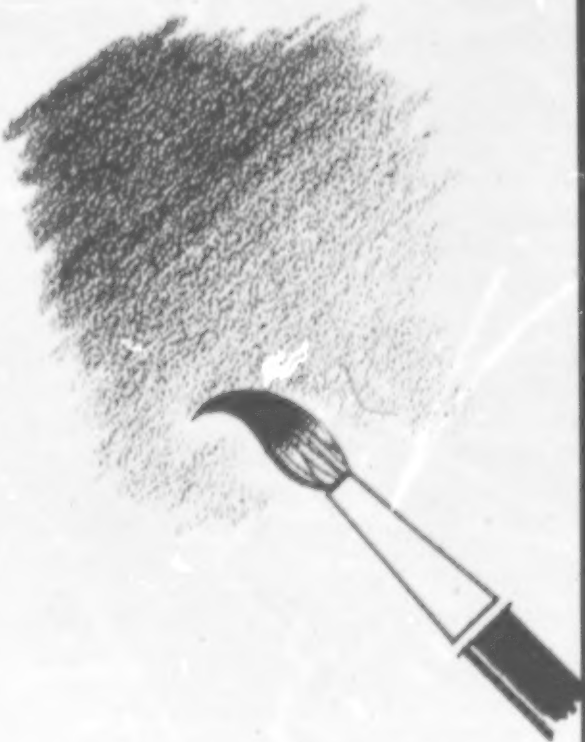

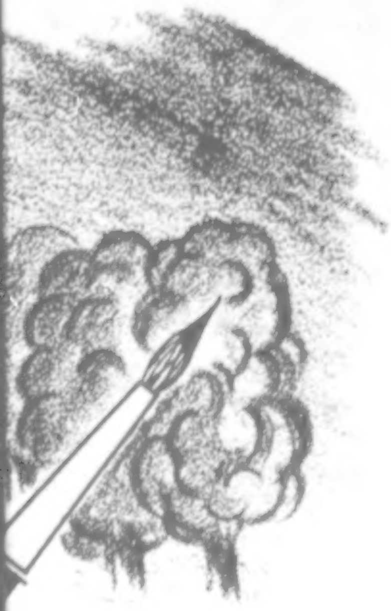

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Teaching Hints

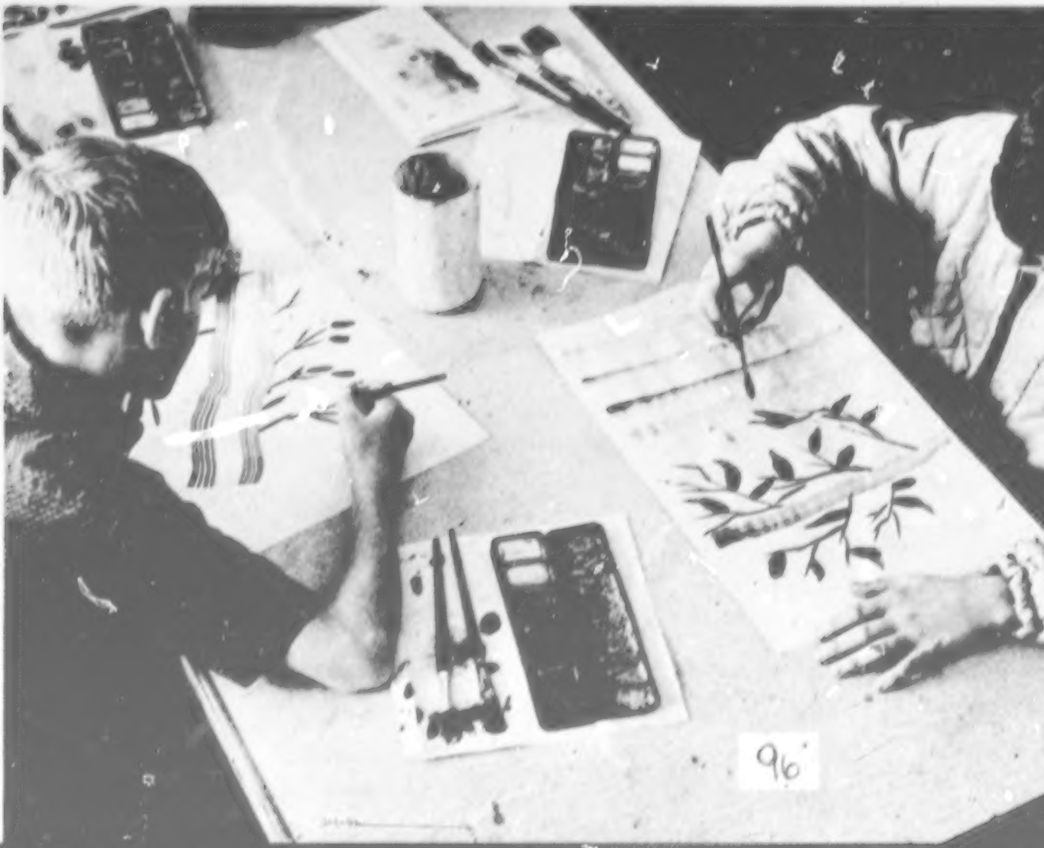
Experimentation is very important in watercolor. Remind the children that in watercolors the water is just as important as the color. You know the behavior of water. Water runs, pours, spills, and splashes. Coloring the water does not change the behavior. This medium may be difficult for some children. Therefore, knowing some of the "skills" with a brush is important.

A "thinking" sheet is essential. Newsprint is good only for practicing brush strokes, not washes.

Encourage blending colors on paper, allowing brush strokes to show, leaving small streaks of white paper showing through as accents.

Supply large enough water containers, such as coffee cans. Setting up and collecting materials should be done by a few monitors. Brushes should be kept separate from the box of watercolors. They may be placed in a can, handle down, or in a flat box.

Children should clean their own paints at their desks after the lesson. A sponge is of great value in clean-up. Boxes should be left open until paints are completely dry so that the paints will not crack. Pictures should be allowed to dry thoroughly before stacking.



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Watercolors merge, the composition changes, the child shifts his design to complete his picture.

Evaluation

Watercolor is an excellent medium through which to develop creativeness in a child. Many situations arise in watercolor when decisions need to be made spontaneously. When two colors applied in watercolor run together, the child may become unhappy and wish to start on a fresh sheet of paper. However, when the child sees the two colors merge, notices what they are doing, and adjusts to them, he is exhibiting flexibility, one of the attributes of creativity. If he takes advantage of this situation and repeats it for another performance, he is exhibiting another of the attributes—fluency.

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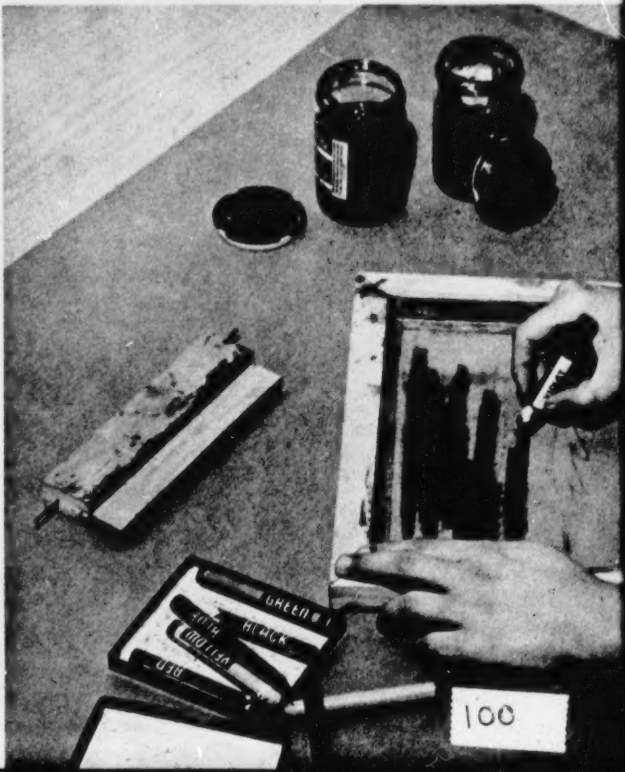
SILK SCREEN PRINTI

Silk screen printing is a method for reproducing designs with speed and accuracy while yet retaining hand techniques. The process involves printing on paper, fabric, or other surface by forcing paint with a squeegee through the pores of a silk screen stretched tight across a frame and held firmly against the surface being printed. Stencils, masking tape, labels, or cutouts may be attached to the back of the screen to produce a design by preventing the paint from going through selected areas. Crayon, being water resistant, can also be used to block out areas of the screen from paint penetration when water-based paints are used. The stencils and similar elements can result in either positive or negative designs, for either background or principal figures.

Silk screen printing is ordinarily employed as a repetitive process for producing multiple copies, but in art lessons we emphasize the design phase because here is where most of the creative possibilities lie. The design elements affixed to the back of the screen can be easily removed, the screen itself cleaned of paint or crayon, and new designs created and put in position.

MATERIALS AND EQUIPMENT

Frame and silk or other material for screen
Squeegee (substitute rubber strip, piece of cardboard)
Paint—water base, poster paint, dry tempera
Binder—wheat paste, liquid starch
Wax crayons
Newspapers
Construction paper to print on
Masking tape
Gummed labels, reinforcements, etc.
Silk screen stencil paper
Stencil knife, scissors, palette knife
Paint thinner, turpentine for removing wax crayon
Cleaning cardboards
Ruler
Tray for paints



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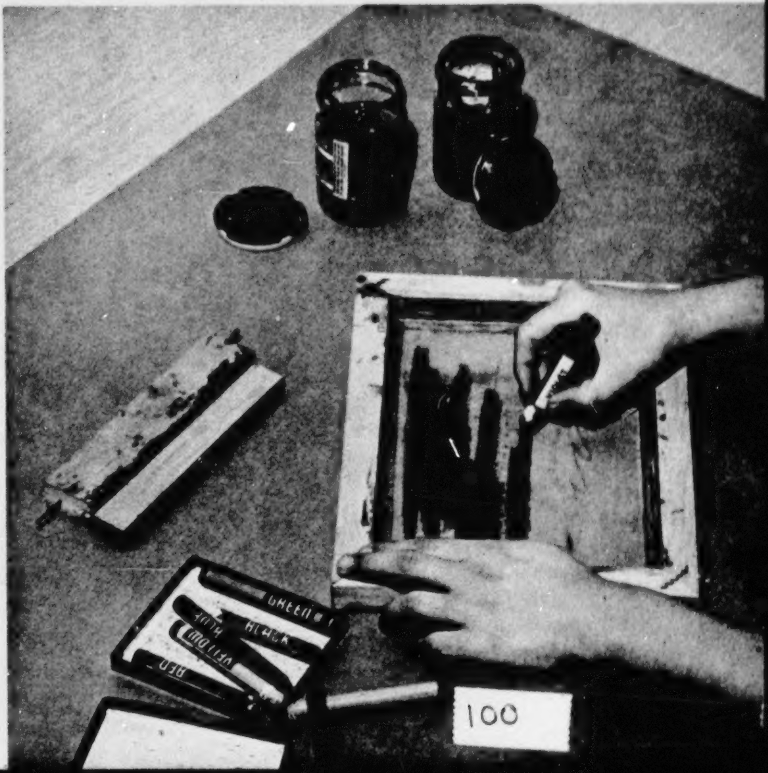

Process

1. Plan design.
2. Prepare and distribute silk screen frames (1 per 2 children).
3. Select method of developing design such as the following:
    - Different widths of masking tape can be arranged in stripes and plaids, evenly spaced or at different distances. Zigzag or scallop trims can be cut with scissors for variety. These shapes and arrangements can be attached to the back of the screen, using the tape's own adhesive.
    - Children can draw their ideas directly on the front of their screen with white crayon while the silk of the screen is resting firmly on a table top or other solid surface. They need to press hard to fill in their lines and areas completely to prevent paint from passing through the screen.
    - Gummed labels of various shapes can be glued to the back of the screen, one of a kind repeated, or mixed for an informal effect.
    - Stencil paper can be cut into original shapes for positive or negative printing. This paper or other materials used to create designs can be fastened to the back of the screen with masking tape or simply placed in position and held there by pressing the screen against the surface to be painted for the first pass of the squeegee. The paint itself will then hold the designs to the back of the screen without masking tape or glue.
4. Place silk screen frame with design on construction paper over a thick pad of newspapers to get a smooth textured surface in the finished painting.
5. Place squeegee in left end of frame, applying generous amount of paint at same end of frame with squeegee.
6. Pull paint over entire frame with a smooth stroke, one pupil holding the frame while the other squeegees. Return excess paint to the paint container, saving it for subsequent printings.
7. Remove construction paper with printed design. Have a stick or block on which to rest one edge of the frame between printings to avoid printing on the pad of newspaper.
8. Repeat printing the same design. Allow enough time to finish the run of prints without interruption as the paint dries very quickly.
9. Clean screen and squeegee immediately after printing. The water base paint is removed with water; the wax crayon with paint thinner, turpentine, or cleaning fluid. Hold the screen up to the light to see if any pores are blocked. Stains will not affect reuse.

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cess

1. Plan design.
2. Prepare and distribute silk screen frames (1 per 2 children).
3. Select method of developing design such as the following:
    - Different widths of masking tape can be arranged in stripes and plaids, evenly spaced or at different distances. Zigzag or scallop trims can be cut with scissors for variety. These shapes and arrangements can be attached to the back of the screen, using the tape's own adhesive.
    - Children can draw their ideas directly on the front of their screen with white crayon while the silk of the screen is resting firmly on a table top or other solid surface. They need to press hard to fill in their lines and areas completely to prevent paint from passing through the screen.
    - Gummed labels of various shapes can be glued to the back of the screen, one of a kind repeated, or mixed for an informal effect.
    - Stencil paper can be cut into original shapes for positive or negative printing. This paper or other materials used to create designs can be fastened to the back of the screen with masking tape or simply placed in position and held there by pressing the screen against the surface to be painted for the first pass of the squeegee. The paint itself will then hold the designs to the back of the screen without masking tape or glue.
4. Place silk screen frame with design on construction paper over a thick pad of newspapers to get a smooth textured surface in the finished painting.
5. Place squeegee in left end of frame, applying generous amount of paint at same end of frame with squeegee.
6. Pull paint over entire frame with a smooth stroke, one pupil holding the frame while the other squeegees. Return excess paint to the paint container, saving it for subsequent printings.
7. Remove construction paper with printed design. Have a stick or block on which to rest one edge of the frame between printings to avoid printing on the pad of newspaper.
8. Repeat printing the same design. Allow enough time to finish the run of prints without interruption as the paint dries very quickly.
9. Clean screen and squeegee immediately after printing. The water base paint is removed with water; the wax crayon with paint thinner, turpentine, or cleaning fluid. Hold the screen up to the light to see if any pores are blocked. Stains will not affect reuse.

Teaching Hints

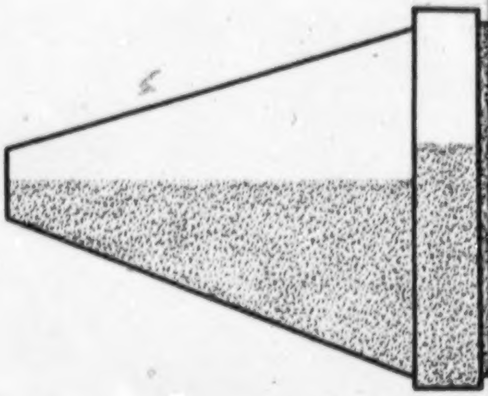
The screen should not be touched with any sharp instrument such as scissors or pencils which can damage the fabric.

Each printing leaves paint stain on the screen. These do not affect usability but the children should be reminded not to let these remains of previous designs mislead them in creating new ones.

Evaluation

Learning this process helps children realize that art is not just "fun" in school but influences most of our choices of consumer goods. Silk screening will give children an insight into fabric design and production. From this, awareness of design in other consumer goods can be developed.

CRAYON



Often the first introduction a child has to the field of art is through the medium of crayon. He should be encouraged from the beginning to use it to express his own ideas.

The crayon, made of color pigment and wax, is a very versatile medium. Pictures drawn with crayons should be bright and colorful.

MATERIALS AND EQUIPMENT

- Crayons (large primary)
  - Round with points
  - Broken unwrapped pieces
  - Flat pieces
- Paper
  - Manila— 12" x 18" or 18" x 24"
  - Newsprint— 12" x 18" or 18" x 24"
  - White drawing— 12" x 18" or 18" x 24"
  - Textured paper for experimental uses
  - Newspaper
- Watercolor
- Tempera paint
- Finger paint
- Brushes
  - Size 12
  - Easel, 3/4" or larger

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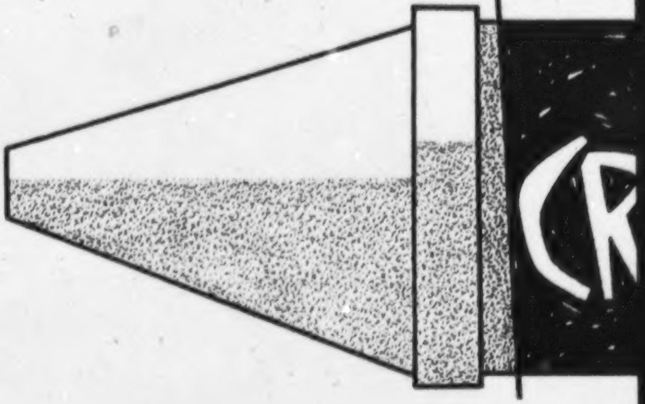

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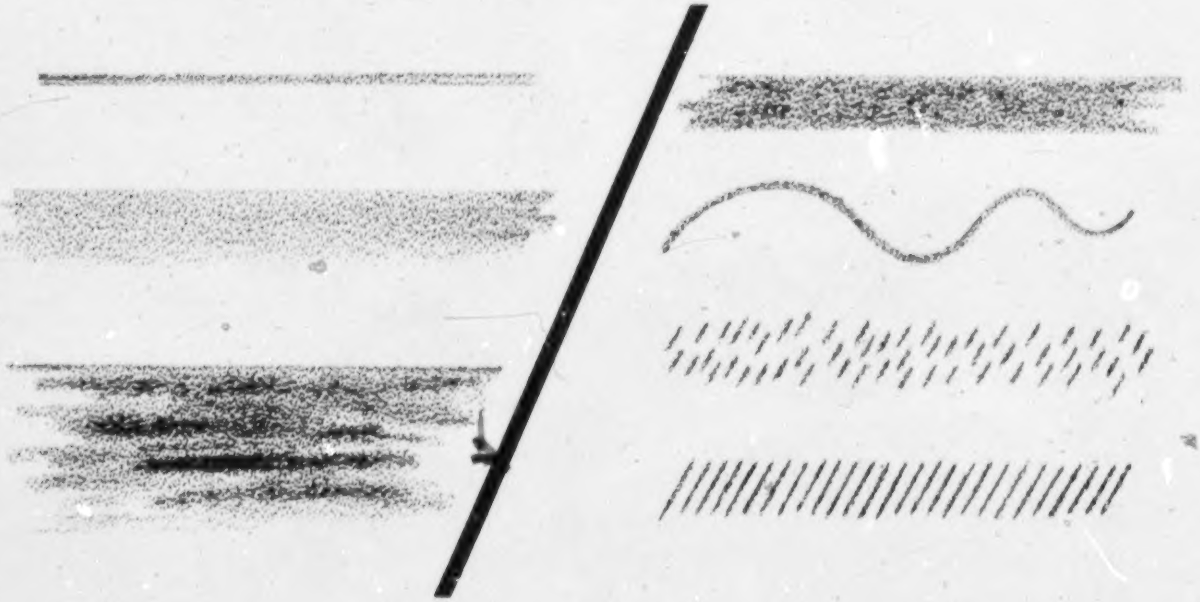
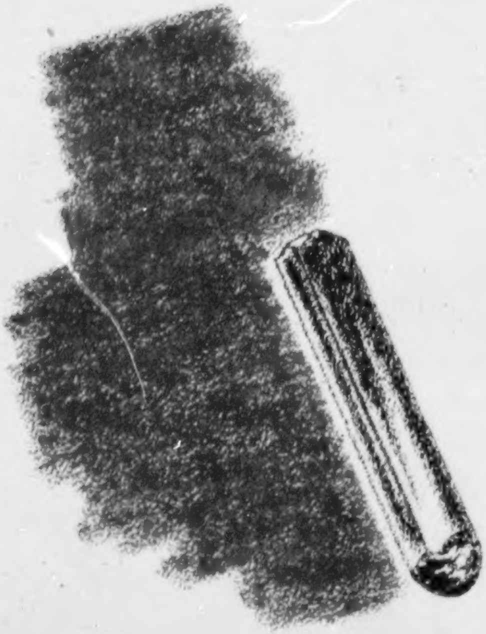
Process

1. Experiment with large crayons to learn the possibilities, drawing with point and with side using even pressure and uneven pressure.





2. Experiment with flat crayon.

3. Experiment with strokes, creating curves, using many small strokes, and drawing even and solid lines.

Experiment with processes:

4. Using end of crayon and side of broken crayon—First place a pad of paper underneath the drawing paper. Press firmly and stroke with the side of a large crayon. Applying more pressure at one end than at other end of the crayon will give a shaded (dark to light) effect. As this process gives a softer effect, parts of the picture can be accented with the point of the crayon. It is advisable not to try this process until the third grade. Children must be mature enough to apply firm pressure of fingers on the side of the crayon to get the light and dark values that the process requires.

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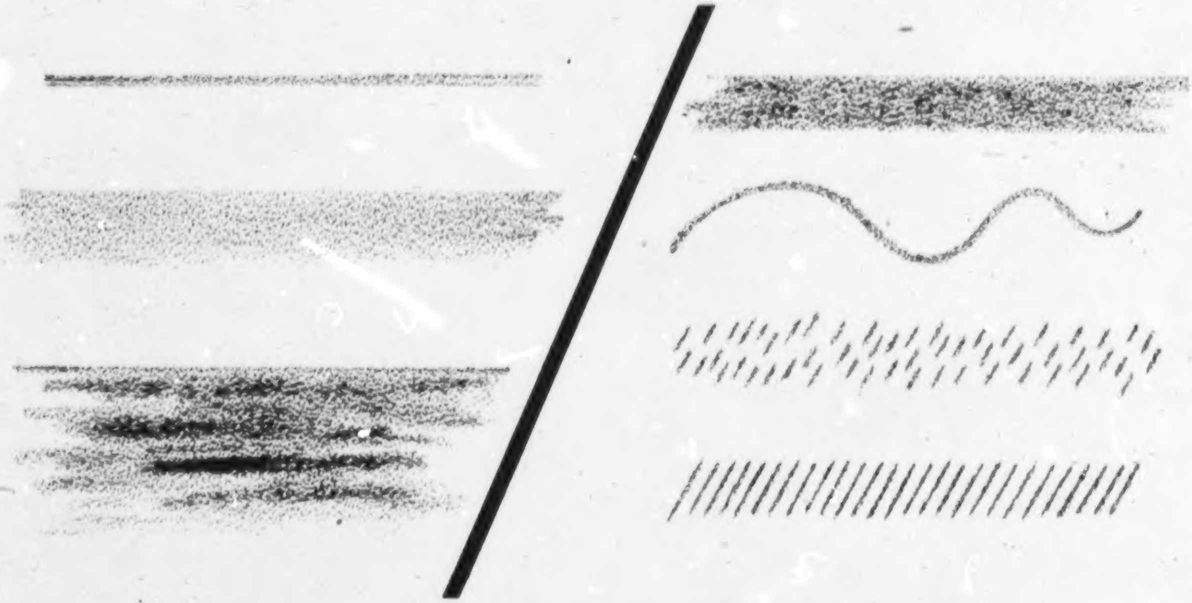

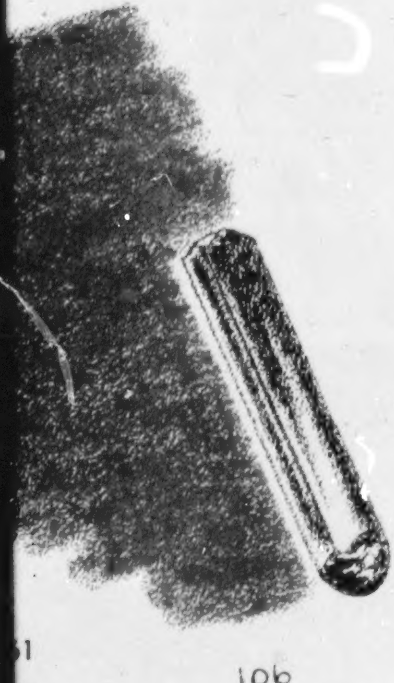

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5. Crayon and Watercolor—Color picture with crayon. Use strong lines and combination of lines, leaving areas of white paper. Fill in uncolored areas with watercolor.

6. Crayon Resist—Draw in picture with point of crayon. Fill in brightly with crayons, leaving some areas and background uncolored. Apply thin coat of tempera over total picture. If the crayon has been applied heavily enough the areas colored with crayon will repel the tempera.

7. Crayon and Finger Paint—Color the entire surface of paper brightly with crayons. Many colors may be selected and applied in strips or area blocks, as desired. Then cover entire surface with finger paint using any one color, and finger paint over surface to make a picture or design. Fingers, hands, arms, or materials like sponge, crumpled paper, towels may be used.

8. Crayon Etching—Color the entire surface of paper brightly with many colors of crayons. Press firmly, making colors bright and solid. Pat chalk dust from chalkboard eraser over surface, then apply black crayon over the entire colored paper. Polish the black crayoned sheet with rag until it shines. With pointed tools scratch out a planned picture. Be sure to complete the etching; don't just outline. The resulting picture should be textured. Black tempera or India ink may be substituted for the black crayon.

9. Textured Crayon Drawing—Short strokes which blend color values such as gray, light gray, and dark gray will give a textured effect. This technique can be used to represent many things such as fur on animals, petals on flowers, blades of grass.

10. Rubbed Crayon—To see the possibilities of this process, cut out of manila paper a figure such as a boy walking. Place the cutout under a sheet of newsprint and rub an impression with the side of a crayon. Move cutout to slightly overlap the first figure and repeat the rubbing process. After repeating three or four times a group of figures walking together will have been produced. This is a good lesson in how to give depth to a picture by overlapping figures.

11. Lettering—The flat crayon is an excellent tool for lettering posters and signs. The crayon does not have to be turned to vary thickness of lines.

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Teaching Hints

While the crayon should not be used lightly, too much pressure results in flaking off. Experimentation with the different strokes is important in learning how much pressure is needed and how to vary pressure to gain different effects.

Evaluation

The crayon is an art medium which is often misused. Crayons are easily stored in the desk and too often become a substitute for other media. They should never be a substitute for painting.

Starting with the very young child, encourage bright drawings. "Fill in" pictures with light colors should be discouraged. The older child should be allowed to work with a more complete set of crayons so that he will use a blend of color values. He should learn to apply his knowledge of color, proportion, and overlapping technique to develop depth in his picture.

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CALLIGRAPHY

Calligraphy is line drawing with brush or pen. The process has the variety, flexibilit expressiveness, and characteristic feeling of rapid execution as in brilliant penmanship It may be executed on several types of backgrounds.

Process

1. Plan a composition, either abstract or realistic.
2. Select colors.
3. Apply areas of color to sheet of paper. Colors may be painted or glued to the surface. These areas of color may represent known figures or be abstract in form.
4. Line draw with brush or pen, or print line drawings or paintings to represent realistic scenes or to accentuate abstractions.

MATERIALS AND EQUIPMENT

Brush (watercolor, size 8 or smaller) and black tempera
Pens (various sizes) and India ink
Background material, white drawing paper— 18" x 24" or 12" x
For color variations, use:
- Tissue paper
- Watercolor
- Tempera paint applied with large brush, brayer, or potato

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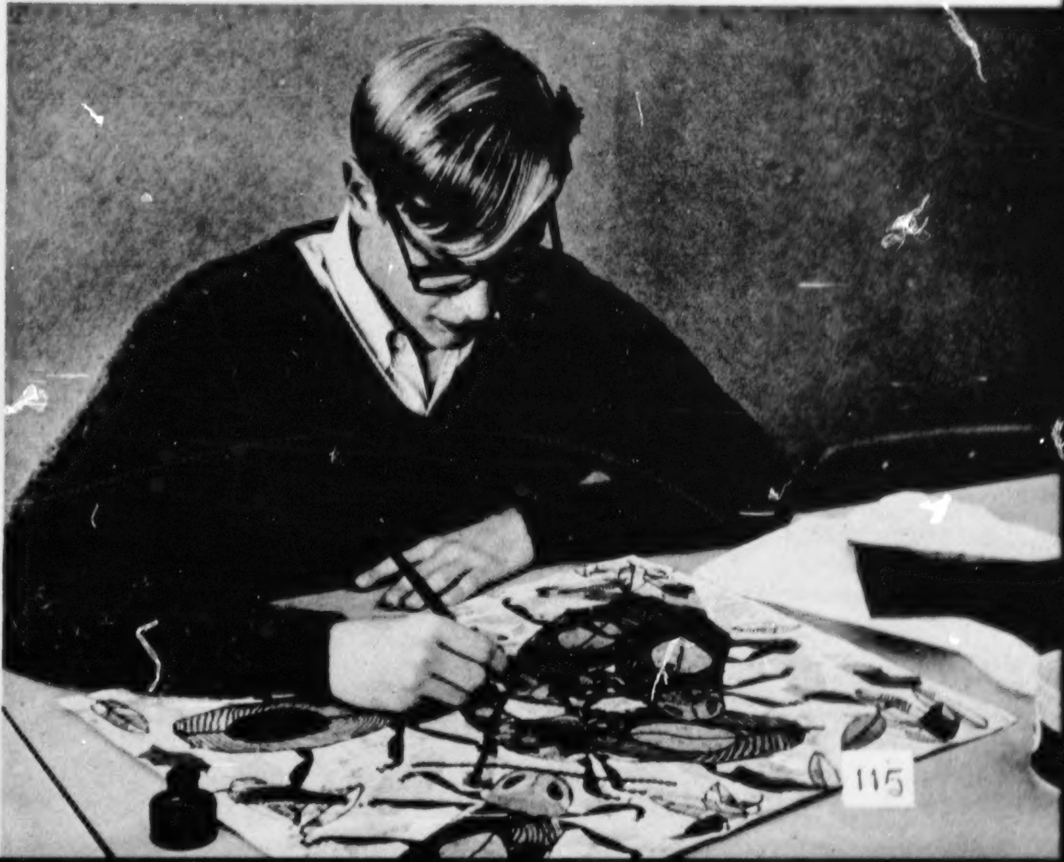
112 113

Teaching Hints

Wet paint technique— Watercolor should be applied with large brushes. Color areas will blend together depending upon the amount of water used. Sometimes it is better not to plan any definite thing— just explore with colors blending together. When paper is dry, let the children imagine what the colors represent to them. Sketch in with ink or paint ideas.

Colors may be applied to paper in certain areas— some vertical streaks of colors for skyscrapers, a few horizontal streaks for automobiles, some horizontal streaks for foreground and sky are examples.



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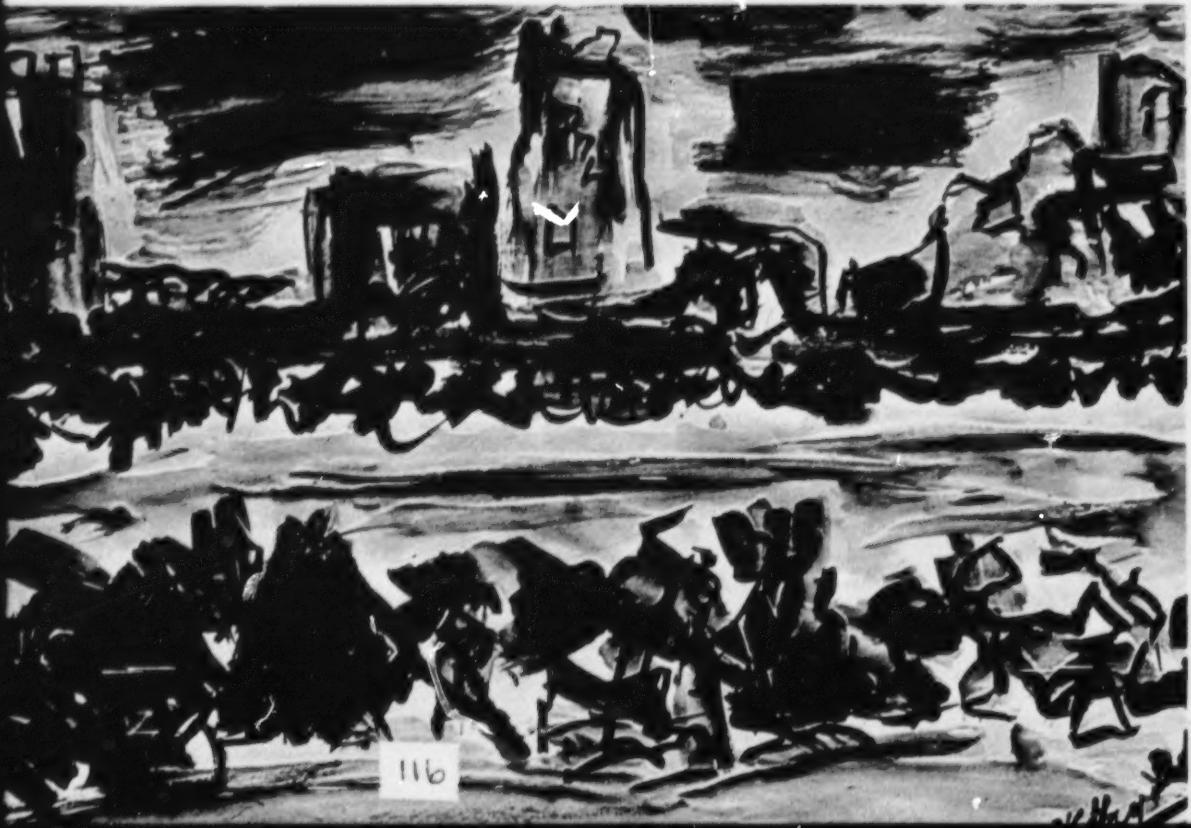
Evaluation

Many artists used calligraphy. The French artist Dufy was a master of the process. The children can learn a great deal from looking at his pictures, and will find his subjects delightful.



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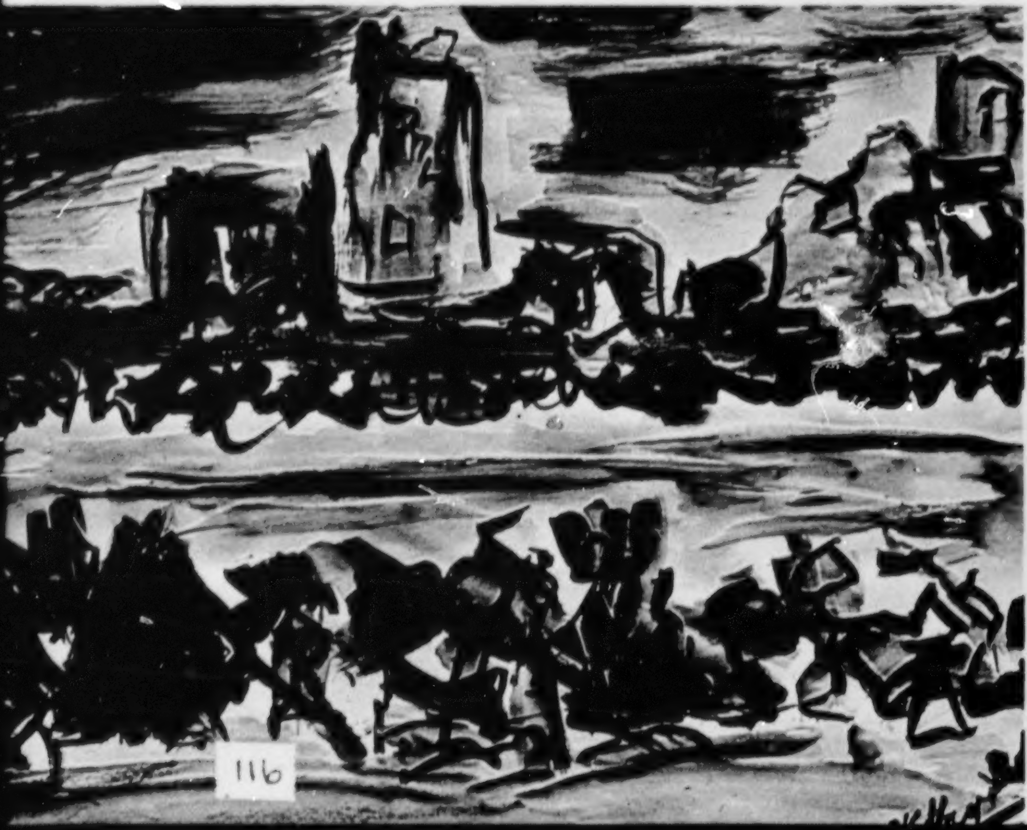

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FIGURE DRAWI

Drawing the human figure is a fascinating experience for children once they have discovered that they need not try to create an exact representation. Once introduced to the basic proportions of the figure, they can soon learn to suggest motion and actions with varying degrees of realism.

At a very early age the child will draw or paint a mass of scribbly lines. This may represent "Father" to him. As he develops better muscular control he will probably represent figures by a circular head and stick arms and legs. Additional parts of the body will be added as he matures. His figures will represent his awareness of things and their importance to him at the time. He should not be hurried into the adult perception of drawing a figure. The teacher can help the young child develop awareness by drawing attention to uses for different parts of body, as fingers for catching a ball, legs for running, arms for throwing.

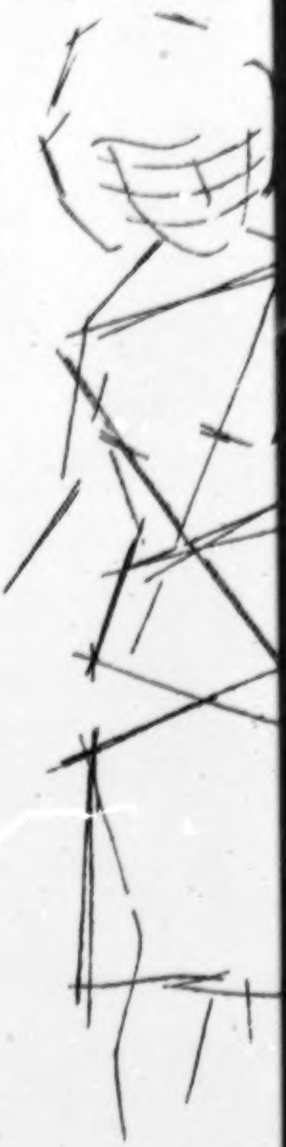

Figure Drawing

MATERIALS AND EQUIPMENT	Large yellow or orange crayons Large black crayons Newsprint--18" x 24"

Process

1. Have children analyze proportions of their own bodies, comparing these to adult's proportions.
2. Through their observations, proportion a figure on the blackboard.
3. Select model from class.
4. Analyze action of body, for example knee bending. Have children:
    - ·Sketch outline of figure, using yellow or orange crayon, omitting details.
    - ·Sketch three or four positions quickly.
    - ·Select one sketch and black in clothes and slight suggestion of facial features.
    - ·Sketch in suggestion of background.

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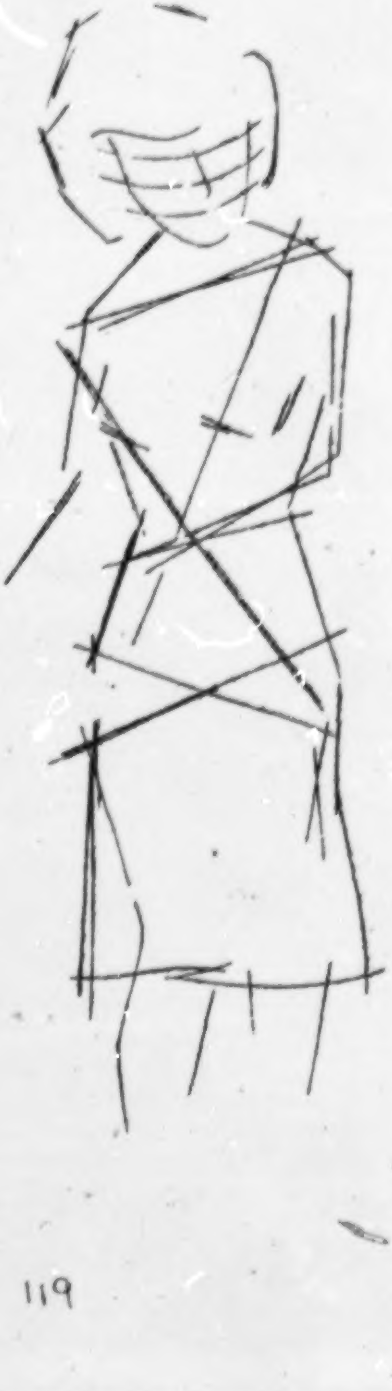

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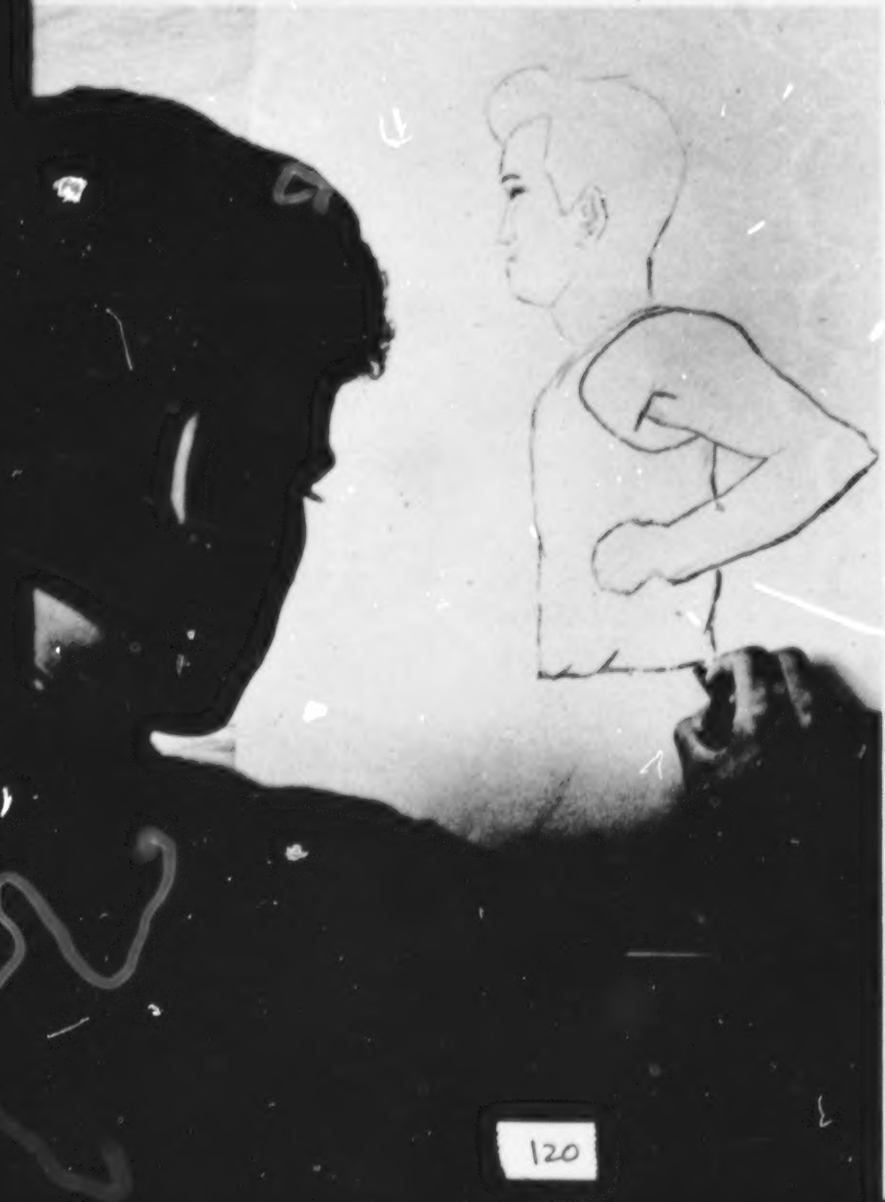
    - Sketch in suggestion of background.

Sponge, Brush, and Tempera Figure Drawing

MATERIALS AND EQUIPMENT

Newsprint— 18" x 24"
Black tempera paint
Brush, watercolor, size 10
Paper towels
Water container, such as coffee can
Sponge



Process

1. Brush paint onto sponge; from model in areas of body.
2. Sketch in figure with black paint. try to conform to colored areas.
3. Repeat process using two or more f overlapping two. Use different va one hue for figures.

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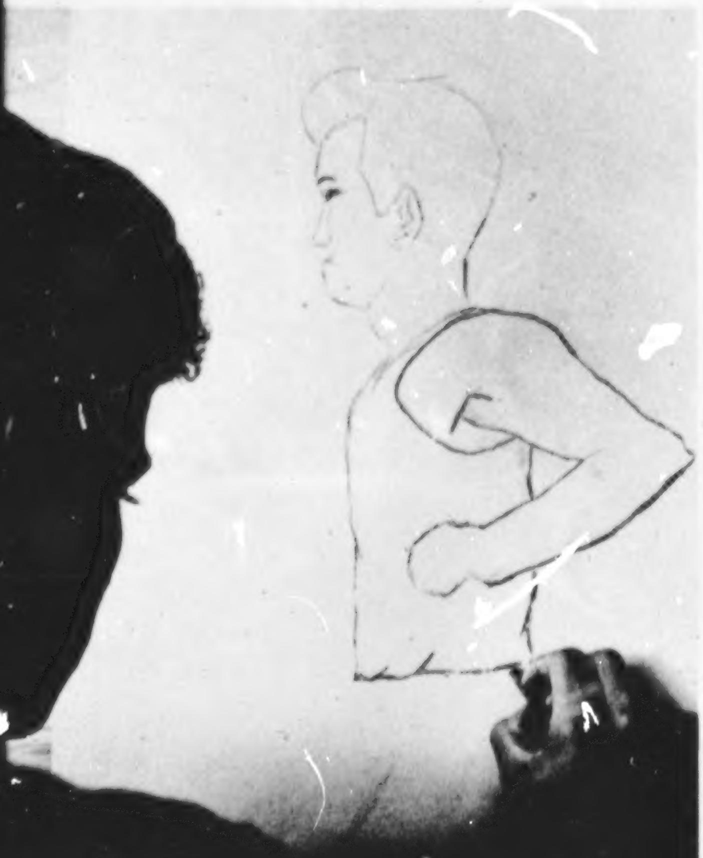

Process

1. Brush paint onto sponge; from model, sponge in areas of body.
2. Sketch in figure with black paint. Do not try to conform to colored areas.
3. Repeat process using two or more figures, overlapping two. Use different values of one hue for figures.

Watercolor and Brush Figure Drawing

MATERIALS AND EQUIPMENT	Watercolors Brush, watercolor, size 12, or stroke brush White drawing paper— 12" x 18" or 18" x 24" Water containers, such as coffee can Paper towels Painting rag

Process

1. Block in areas of color to represent a group of people. Do not attempt to make parts of body.
2. Make color areas smaller and higher on the paper.
3. Select some color areas in the foreground and sketch with brush suggestions of figures.

Evaluation

Figure drawing is omitted by children from many of their pictures because of their feeling of inadequacy about drawing the human body. Interest in getting a photo likeness of the model misleads both child and teacher. Precision and exactness in detail drawing of figures should be replaced by large, free movements of the brush to create an impression of the human figure. After experimentation and "loosening up" the child may add details if he desires.

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MATERIALS AND EQUIPMENT	
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	Brush, watercolor, size 12, or stroke brush
	White drawing paper— 12" x 18" or 18" x 24"
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TOOTHPICK PICTURES

Children should be encouraged to use all types of media. Experimenting with toothpicks, paint, glue, and other articles, either separately or together, often leads the child to express his own ideas in his own way.

MATERIALS AND EQUIPMENT

White drawing paper
Newsprint
Colored construction paper
Toothpicks
White glue
Soft rubber brayer
Water-soluble printers' ink
Flat inking surface such as used metal offset plates or reinforced glass sheet

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Process

1. Plan a design.
2. Cut white drawing paper and newsprint to shape.
3. Sketch design simply on newsprint.
4. Using colored construction paper, cut out design forms and glue them to white drawing paper.
5. Outline parts of picture with toothpicks. Bend or partially break toothpicks to conform to desired shape. Glue toothpicks to paper.
6. When completely dry, run ink over entire picture with brayer. (Black ink generally is preferred.) Brayer marks will appear as shadows and will color the toothpicks. The black toothpicks will act as accents to the picture.

Teaching Hint

When demonstrating how to ink the brayer, emphasize that the purpose is to get ink on the brayer, not to spread it all over the inking surface. While inking brayer make short strokes with the roller over a small area.

Evaluation

Encourage children to discover new ways of combining art materials. With the very young, experimentation is the learning process. However, intermediate and upper grade children should be encouraged to apply their knowledge of line, color, and depth in their creative experimentation.

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Weiss, Harvey. *Paper, Ink and Roller.* W. R. Scott, 1958.

Zaidenberg, Arthur. *Prints and How To Make Them: Graphic Arts for the Beginner.* Harper and Row, 1964.

ART BOOKS FOR CHILDREN AND YOUNG PEOPLE

Barr, Beryl. *Wonders, Warriors and Beasts Abounding.* Doubleday, 1967. (Junior High)
Discussion of the varied styles employed by artists of different cultures to portray the heavens, animals, and warriors.

Borton, Helen. *Do You See What I See?* Abelard Schuman, 1959. (Primary)
Shows the basic elements of visual composition and describes the emotional responses they evoke.

——*A Picture Has a Special Look.* Abelard Schuman, 1961. (Primary)
Describes different materials that can be used to create a picture.

Chase, Alice. *Famous Artists of the Past.* Platt, 1964. (Intermediate, Junior High)
Brief biographies and descriptions of the work and style of over twenty well-known artists.

——*Famous Paintings – An Introduction to Art for Young People.* Rev. ed. Platt, 1962. (Intermediate, Junior High)
Introduction to art from ancient times to the present.

——*Looking at Art.* Crowell, 1966. (Intermediate, Junior High)
Examples and illustrations of how one artist "sees" differently from another when he looks at familiar things.

Coen, Rena Neumann. *American History in Art.* Lerner, 1966. (Intermediate, Junior High)
Paintings and drawings depicting events in American history.

——*Kings and Queens in Art.* Lerner, 1965. (Intermediate, Junior High)
Famous drawings and paintings depicting kings and queens.

Craven, Thomas. *Rainbow Book of Art.* World, 1956. (Junior High)
An excellent history of the art of the world.

Craven, Thomas (ed.). *Treasury of Art Masterpieces; From the Renaissance to the Present Day.* Rev. ed. Simon and Schuster, 1958. (Junior High)
A general historical introduction, including a description and appreciation of each painting by the editor.

Downer, Marion. *The Story of Design.* Lothrop, 1963. (Intermediate, Junior High)
Suggests some aspects of design illustrated with museum photographs.

Freedgood, Lillian. *Great Artists of America.* Crowell, 1963. (Intermediate, Junior High)
Brief biographies of several American artists, from Gilbert Stuart to Jackson Pollock. Included are descriptions of their works.

Freund, Miriam. *Jewels for a Crown; The Story of the Chagall Windows.* McGraw-Hill, 1963. (Intermediate, Junior High)
An account of the conception, development, and execution of the Jerusalem windows in the Hebrew University.

Gettings, Fred. *The Meaning and Wonder of Art.* Golden Press, 1964. (Intermediate, Junior High)
The significance of distortion, symbols, effects of light and color, and how they have affected art.

Gillette, H. S. *Raphael; Painter of the Renaissance.* Watts, 1967. (Junior High)
Accurate account of Raphael's life stresses his importance as a Renaissance personality as well as an artist.

Goldstein, Harriet and Betta. *Art in Everyday Life.* 4th ed. Macmillan, 1954. (Junior High)
How art enriches our everyday life.

Gombrich, E. *The Story of Art.* 11th ed. Phaidon. (Junior High)
The story of art from prehistoric and primitive times to the present.

Gracza, Margaret. *The Ship and the Sea in Art.* Lerner, 1965. (Intermediate, Junior High)
Paintings and drawings of ships and the sea.

Grigson, Geoffrey. *Shapes and Stories; A Book About Pictures.* Vanguard, 1965. (Intermediate and Junior High)
Deals with the contents of a selected group of pictures mainly European; discusses the artist's intent and craft.

Grigson, Jane and Geoffrey. *More Shapes and Stories; A Book About Pictures.* Vanguard, 1967. (Junior High)
Ranging from an 11th century manuscript painting of Noah's Ark to Picasso's "Femme Fleur," this continues the adventures in "seeing" begun in the earlier title.

Harkonen, Helen. *Circuses and Fairs in Art.* Lerner, 1965. (Intermediate, Junior High)
A jolly presentation of paintings and drawings of animals and performers by famous artists.

Hawkinson, John. *Collect, Print and Paint From Nature.* Whitman, 1963. (Intermediate)
Demonstrates brush techniques and printing from leaves and plants.

——*More To Collect, Print and Paint From Nature.* Whitman, 1964. (Intermediate)
A second title by this author stressing that "observation is what really makes an artist." Includes instruction for making Japanese brush strokes.

Holme, Bryan. *Drawings To Live With.* Viking, 1966. (Junior High)
One hundred thirty-seven drawings ranging from prehistoric rock drawings to 20th century abstracts.

——*Pictures To Live With.* Viking, 1959. (Junior High)
Over 150 reproductions with lively running commentary.

Horizon Magazine. *Leonardo da Vinci.* American Heritage, 1965. (Junior High)
Well-written book accurately reflecting the life and times of the famous artist.

Jacobs, David. *Master Painters of the Renaissance.* Viking, 1968. (Junior High)
Sketches of ten painters from Giotto to Tintoretto.

Janson, Horst. *The Story of Painting for Young People: From Cave Painting to Modern Times.* Abrams, 1962. (Junior High)
How painting began and developed through the ages.

Kainz, Luise. *Understanding Art; People, Things and Ideas, from Ancient Egypt to Chagall and Picasso.* Abrams, 1966. (Junior High)
Guide to art appreciation and history includes some biographical sketches.

Kales, David. *Masters of Art.* Grosset, 1967. (Junior High)
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Old masters and their contributions. Chapters 8 and 9 cover modern art through Cezanne.

King, Marian. *A Gallery of Children in Famous Paintings.* Acropolis, 1967. (Intermediate, Junior High)
Portraits from the National Gallery of Art in Washington.

Lerner, Sharon. *The Self-Portrait in Art.* Lerner, 1965. (Intermediate, Junior High)
Twenty-nine artists as they pictured themselves.

MacAgy, Douglas and Elizabeth. *Going for a Walk With a Line; A Step in the World of Modern Art.* Doubleday, 1959. (Intermediate, Junior High)
Intended to stimulate the reader's own perception of what he sees.

McKinney, Roland. *Famous French Painters.* Dodd, 1960. (Junior High)
Series of sketches of significant French painters over a period of 500 years.

——*Famous Old Masters of Painting.* Dodd, 1951. (Junior High)
Description of nineteen famous artists and their works.

Moore, Lamont. *The First Book of Paintings.* Watts, 1960. (Intermediate)
Using the elements and principals of design, younger readers are introduced to art appreciation.

Radlauer, Ruth. *Good Times Drawing Lines.* Melmont, 1961. (Primary)
How to start with a line and draw a house, a mouse, or just a design.

Riley, Olive. *Your Art Heritage.* 2d ed. McGraw-Hill, 1963. (Junior High)
Designed to arouse the interest of the adolescent in all forms of art.

Ripley, Elizabeth. *Hokusai.* Lippincott, 1968. (Junior High)
Other biographies of famous artists by this author include:

Botticelli. Lippincott, 1960.
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Durer. Lippincott, 1958.
Gainsborough. Lippincott, 1964.
Vincent Van Gogh. Walck, 1954.
Goya. Walck, 1956.
Leonardo da Vinci. Walck, 1952.
Michelangelo. Oxford, 1953.
Picasso. Lippincott, 1959.
Raphael. Lippincott, 1961.
Rembrandt. Walck, 1955.
Rodin. Lippincott, 1966.
Rubens. Walck, 1957.
Titian. Lippincott, 1962.
Velasquez. Lippincott, 1965.
Winslow Homer. Lippincott, 1963.

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Discusses each period of art from drawing in caves to modern art.

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(Intermediate, Junior High)
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movement, perspective, and the tools and materials

Spilka, Arnold. *Paint All Kinds of Pictures.* Walck, 196
Each picture you paint expresses a bit of you.

Stolz, Mary. *Say Something.* Harper, 1968. (Primary)
A small boy standing before an easel endeavo
something" with his paint brush about the world

Villarejo, Mary. *The Art Fair.* Knopf, 1960. (Primary)
Picture book depicting the surprising results of a
outdoor art school exhibition.

Weisgard, Leonard. *Treasures To See; A Museum Pi*
Harcourt, 1956. (Intermediate)
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Rhymed text shows many shapes and forms that ca
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AUDIO-VISUAL MATERIALS

ARTISTS

Motion Pictures

American Realists, Part I	JH
color 23 min Contemp	1965
American Realists, Part II	JH
color 14 min Contemp	1965
Four Artists Paint One Tree	IJH
color 16 min Disney	1964
1492, Part I – The Italian Renaissance	JH
color 14 min McGraw	1964
I, Leonardo da Vinci	JH
color 54 min 2 parts ABCTV	1966
Jack Levine	JH
color 23 min Contemp	1964
Michelangelo – The Last Giant	JH
color 67 min 2 parts NBC	1966
The Open Window	JH
color 18 min IntFlmBur	1957
Painting: The Creative Process	JH
color 15 min FilmAssoc	1968
Portrait of Frans Hals	JH
color 17 min Contemp	1964
The Titan – Story of Michelangelo	JH
b&w 67 min 2 parts Contemp	1950

GENERAL

Motion Pictures

Art and Motion	J
color 14 min EBF	1952
Artist and Nature	J
color 11 min Bailey	1962
Ballet by Degas	IJ
color 10 min Western Cinema Guild	1950
Begone Dull Care	IJ
color 8 min IntFlmBur	1949
Changing Art in a Changing World	IJH
color 21 min FilmAssoc	1967
Discovering Color	IJ
color 15 min FilmAssoc	1960
Discovering Composition in Art	IJ
color 16 min FilmAssoc	1964
Discovering Creative Pattern	IJ
color 17 min FilmAssoc	1964
Discovering Dark and Light	IJH
color 18 min FilmAssoc	1965
Discovering Harmony in Art	IJH
color 16 min FilmAssoc	1966
Discovering Ideas for Art	IJ
color 16 min FilmAssoc	1965
Discovering Line	IJ
color 17 min FilmAssoc	1963
Discovering Perspective	IJ
color 14 min FilmAssoc	1962
Discovering Texture	IJ
color 17 min FilmAssoc	1962
Form	IJ
color 6 min EBF	1954
Light and Dark	IJ
color 6 min EBF	1954
Line	IJ
color 6 min EBF	1954
The Pond	IJ
color 8 min Tabletopper	1957
Space	J
color 10 min Bailey	1956
Texture	IJ
color 6 min EBF	1954
Understanding Color – Color by Addition	JH
color 14 min Academy	1965

Filmstrips

Art Print Guide - Intermediate	T
color 7 strips San Diego County	1964
Art Print Guide - Junior High and High School	T
color 8 strips San Diego County	1964
Art Print Guide - Primary	T
color 212 fr San Diego County	1962
Learning To Look	IJ
color 197 fr 33 1/3 rpm Bailey	1960
Lines	IJ
color 27 fr Curriculum	1947
More Shapes	IJ
color 24 fr Curriculum	1947
Proportion	IJ
color 30 fr Curriculum	1947
Shapes	IJ
color 29 fr Curriculum	1947
Solid Shapes	IJ
color 24 fr Curriculum	1947

PAINTING - TEMPERA

Motion Pictures

Art and You	PIJ
color 11 min FilmAssoc	1958
Discovering Color	IJ
color 15 min FilmAssoc	1960
Discovering Composition in Art	IJ
color 16 min FilmAssoc	1964
Discovering Texture	IJ
color 17 min FilmAssoc	1962
Exploring in Paint	J
color 10 min Bailey	1955
Painting and Drawing With Expression	IJ
color 14 min Bailey	1964
Picture Making at the Gang Age	I
color 6 min IntFlmBur	1951
What Shall We Paint?	P
color 10 min FilmAssoc	1959

Filmstrips

Color	IJ
color 39 fr Curriculum	1947
Let's Paint	I
color 47 fr SVE	1953
Painting a Picture	J
color 36 fr Curriculum	1947
Using Color	IJ
color 31 fr Curriculum	1947

PAINTING - WATERCOLOR

Motion Pictures

Alphabet of Water Color, Part I	J
color 11 min Classroom	1960
Alphabet of Water Color, Part II	J
color 11 min Classroom	1960
Brush Techniques	J
color 11 min EBF	1947
Painting and Drawing With Expression	IJ
color 14 min Bailey	1964
Painting Clouds	IJ
color 17 min EBF	1956
Painting Crowds of People	IJ
color 10 min EBF	1956
Painting Reflections in Water	J
b&w 10 min EBF	1947
Painting Trees With Elliot O'Hara	IJ
color 16 min EBF	1953
Sumi Artist	J
color 10 min Classroom	1954
What Shall We Paint?	P
color 10 min FilmAssoc	1959

FINGER PAINTING

Motion Pictures

Finger Painting Methods	P
color 10 min Coronet	1953
Finger Painting of Wu Tsai Yen	IJ
color 11 min IntFlmBur	1958
How To Make a Starch Painting	PIJ
color 12 min EBF	1957
Techniques of Finger Painting	IJH
color 10 min Johnson Hunt	1958

Filmstrips

You Can Create With Finger Paint	I
color 37 fr SVE	1953

DRAWING

Motion Pictures

Crayon Resist	PIJ
color 5 min Bailey	1967
Discovering Composition in Art	IJ
color 16 min FilmAssoc	1964
Discovering Line	IJ
color 17 min FilmAssoc	1963
Discovering Perspective	IJ
color 14 min FilmAssoc	1962
Introduction to Contour Drawing	IJH
color 12 min FilmAssoc	1967
Let's Draw With Crayons	IJ
color 10 min Coronet	1952
Painting and Drawing With Expression	IJ
color 14 min Bailey	1964

Filmstrips

There Is Magic in a Wax Crayon	I
color 34 fr SVE	1953

PRINTING

Motion Pictures

The Artist and His Craft: Woodblock Printer	IJH
color 16 min ACI	1967
Eskimo Artist Kenojuak	JH
color 20 min Contemp	1964
Exploring Relief Printmaking	IJH
color 12 min FilmAssoc	1967
How To Make a Stencil Print	IJ
color 11 min Niebauer	
How To Make a Linoleum Block Print	IJ
b&w 10 min Niebauer	1954
How To Make Potato Prints	PIJ
color 12 min Bailey	1955

AUDIO-VISUAL MATERIALS

ARTISTS

s
ists, Part I JH
nin Contemp 1965
ists, Part II JH
nin Contemp 1965
aint One Tree IJH
nin Disney 1964
The Italian Renaissance JH
nin McGraw 1964
Vinci JH
nin 2 parts ABCTV 1966
JH
nin Contemp 1964
The Last Giant JH
nin 2 parts NBC 1966
ow JH
nin IntFlmBur 1957
Creative Process JH
nin FilmAssoc 1968
ns Hals JH
nin Contemp 1964
ry of Michelangelo JH
in ? parts Contemp 1950

GENERAL

s
J
nin EBF 1952
re J
nin Bailey 1962
s IJ
n Western Cinema Guild 1950
re IJ
n IntFlmBur 1949
a Changing World IJH
nin FilmAssoc 1967
lor IJ
nin FilmAssoc 1960
nposition in Art IJ
nin FilmAssoc 1964
eative Pattern IJ
nin FilmAssoc 1964
rk and Light IJH
nin FilmAssoc 1965
rmony in Art IJH
nin FilmAssoc 1966
as for Art IJ
nin FilmAssoc 1965
ne IJ
nin FilmAssoc 1963
rspective IJ
nin FilmAssoc 1962
xture IJ
nin FilmAssoc 1962
IJ
n EBF 1954
IJ
n EBF 1954
IJ
n EBF 1954
IJ
n Tabletopper 1957
J
nin Bailey 1956

Texture IJ
color 6 min EBF 1954
Understanding Color – Color by Addition JH
color 14 min Academy 1965

Filmstrips

Art Print Guide - Intermediate T
color 7 strips San Diego County 1964
Art Print Guide - Junior High and High School T
color 8 strips San Diego County 1964
Art Print Guide - Primary T
color 212 fr San Diego County 1962
Learning To Look IJ
color 197 fr 33 1/3 rpm Bailey 1960
Lines IJ
color 27 fr Curriculum 1947
More Shapes IJ
color 24 fr Curriculum 1947
Proportion IJ
color 30 fr Curriculum 1947
Shapes IJ
color 29 fr Curriculum 1947
Solid Shapes IJ
color 24 fr Curriculum 1947

PAINTING - TEMPERA

Motion Pictures

Art and You PIJ
color 11 min FilmAssoc 1958
Discovering Color IJ
color 15 min FilmAssoc 1960
Discovering Composition in Art IJ
color 16 min FilmAssoc 1964
Discovering Texture IJ
color 17 min FilmAssoc 1962
Exploring in Paint J
color 10 min Bailey 1955
Painting and Drawing With Expression IJ
color 14 min Bailey 1964
Picture Making at the Gang Age I
color 6 min IntFlmBur 1951
What Shall We Paint? P
color 10 min FilmAssoc 1959

Filmstrips

Color IJ
color 39 fr Curriculum 1947
Let's Paint I
color 47 fr SVE 1953
Painting a Picture J
color 36 fr Curriculum 1947
Using Color IJ
color 31 fr Curriculum 1947

PAINTING - WATERCOLOR

Motion Pictures

Alphabet of Water Color, Part I J
color 11 min Classroom 1960
Alphabet of Water Color, Part II J
color 11 min Classroom 1960
Brush Techniques J
color 11 min EBF 1947
Painting and Drawing With Expression IJ
color 14 min Bailey 1964
Painting Clouds IJ
color 17 min EBF 1956
Painting Crowds of People IJ
color 10 min EBF 1956
Painting Reflections in Water J
b&w 10 min EBF 1947
Painting Trees With Elliot O'Hara IJ
color 16 min EBF 1953
Sumi Artist J
color 10 min Classroom 1954
What Shall We Paint? P
color 10 min FilmAssoc 1959

FINGER PAINTING

Motion Pictures

Finger Painting Methods P
color 10 min Coronet 1953
Finger Painting of Wu Tsai Yen IJ
color 11 min IntFlmBur 1958
How To Make a Starch Painting PIJ
color 12 min EBF 1957
Techniques of Finger Painting IJH
color 10 min Johnson Hunt 1958

Filmstrips

You Can Create With Finger Paint I
color 37 fr SVE 1953

DRAWING

Motion Pictures

Crayon Resist PIJ
color 5 min Bailey 1967
Discovering Composition in Art IJ
color 16 min FilmAssoc 1964
Discovering Line IJ
color 17 min FilmAssoc 1963
Discovering Perspective IJ
color 14 min FilmAssoc 1962
Introduction to Contour Drawing IJH
color 12 min FilmAssoc 1967
Let's Draw With Crayons IJ
color 10 min Coronet 1952
Painting and Drawing With Expression IJ
color 14 min Bailey 1964

Filmstrips

There Is Magic in a Wax Crayon I
color 34 fr SVE 1953

PRINTING

Motion Pictures

The Artist and His Craft: Woodblock Printer IJH
color 16 min ACI 1967
Eskimo Artist Kenojuak JH
color 20 min Contemp 1964
Exploring Relief Printmaking IJH
color 12 min FilmAssoc 1957
How To Make a Stencil Print IJ
color 11 min Niebauer
How To Make a Linoleum Block Print IJ
b&w 10 min Niebauer 1954
How To Make Potato Prints PIJ
color 12 min Bailey 1955

Audio-Visual Materials (Continued)

Monotype Prints	IJ
color 5 min Bailey	1954
Printing Through the Ages	IJ
b&w 13 min EBF	1950
Silk Screen	IJH
color 15 min ACI	1967

MOSAIC

Motion Pictures

Mosaics for Schools	IJ
color 10 min Bailey	1961
World of Mosaic	J
color 30 min CalifU	1956

COLLAGE

Motion Pictures

Art From Scrap	IJ
color 6 min IntFlmBur	1955
Collage	IJH
color 15 min ACI	1966
Discovering Creative Pattern	IJ
color 17 min FilmAssoc	1964
Discovering Texture	IJ
color 17 min FilmAssoc	1962

Filmstrips

It's Fun To Combine Art Materials	I
color 46 fr SVE	1953

MURALS

Motion Pictures

Making of a Mural	IJ
color 11 min EBF	1947
Mural Making	PI
color 6 min IntFlmBur	1956

Filmstrips

Magic of Murals	T
color 54 fr 33 1/3 rpm Vroman	1962